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Table of Contents

The Las Vegas Show and Conference Report 2001

pg52 **Returning to the Capitol of the DJ World**
DJs swarm Vegas for the 2001 MB Shows: as always-everyone wins

pg53 **Seminars**
Presenting the best from the past and new ideas for the future

pg54 **Exhibits**
The biggest display of DJ Gear- right there on the show floor

pg56 **Mark of the Beat**
Meet a few of the 2001 attendees!

July 2001 Issue 67

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...more contents

Music

PSWCDT pg80
DMA Chart pg99
Music News pg 86
Remix Report pg74

Karaoke

Sing Along
Essentials pg77

Technology

It's Hot pg16
E-Beat pg68

Also Including

DJ All Stars pg61
Feedback pg10
Juice pg12
DJ Waldo pg18
Nightmares pg105

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Winding up for the Windy City

Welcome to another special Mobile Beat post-DJ Show issue! With two shows each year, just as we recap one, registrations for the next are already pouring in.

If you were at the February show in Vegas, then relax and relive the memories. If you missed Vegas, then take our cover story as encouragement to attend our next event in Chicago (June 26-28).

No matter what we write or the photos we show, it just ain't the same as being there. One of the things that distiguishes Mobile Beat shows from those produced by others is our disdain for the "same old, same old." Every show has its surprises, as well as a unique mix of seminars and speakers featuring past favorites and fresh, futuristic thinking. Sure, there's the occasional "bomb", but that's the risk we run in pushing the envelope.

Our coverage of the 2001 Vegas show spotlights a speaker roster that includes popular inspirational speaker Doug Cox, motivator Tim Schneider, interactive guru Todd Mitchem, DJ Worthmeister Mark Ferrell and Grammy-winning artists Jeff Cook and Bob Carlisle. Some of these folks will be following us to Chicago to be joined by several new names. So sit back and enjoy looking back on Vegas while we get ready to bring you Chicago.

Also inside this issue: Learn how to add cash to your account by adding rack-mounted mixers to your arsenal, with Editor-In-Chief Bob Lindquist. Get tips on how to teach dance from Mike Ficher. Greg Tutwiler, Editor of Karaoke Singer Magazine outlines steps for running a successful karaoke contest. Mike Starnes gets you started in the school market. Don't miss Jammin' Jim's take on the new Stanton S700 mixer. And, as always, Jay Maxwell shares his wit, wisdom and song lists to help you put the entire reception into proper perspective. Along with the latest on music, new products and more, this issue is as juicy as a Windy City pizza!

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FEEDBACK

I am writing in response to the "Reality Check: Played to Death? (Oh no...I'm having a Macarena attack!)" article by Mark Johnson in the January 2001 issue. (His contact information was not published.) Mark mentioned that he rents small jukeboxes to people who are having small parties. I came across a web site a few weeks ago that mentioned that they rent out CD jukeboxes and so I inquired as to the rate for one day's rental, ie., for a party. I was looking for several other places so that I could average out the prices and use this as a price comparison to DJs' rates. I am looking for solid examples and information to back my efforts (after being Mark Ferrellized) at encouraging DJs in my area to get what they're worth.

Without spending much time on it yet, this one site is the only place I have found that rents CD jukeboxes. Their rate for 1 day is $450, plus set-up and delivery charges. Recently, I did a poll of DJs in my area (excluding the two of us who did the poll), and found that the average for the DJs who responded was $467 for 4 hours on a Saturday. Now they claimed that they provided more than a CD jukebox would for their price????

I am curious what Mark Johnson charges for the jukebox rental.

DJ Matt Saltzer
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JUICE

Changing of the Pioneer Guard

Pioneer New Media Technologies, Inc. (www.pioneerprodj.com) has appointed Neil Altneu, formerly Vice President of Sales & Marketing, as head of the Entertainment Division, replacing Mark Makabe, who retired after being with Pioneer for 30 years. Neil is no stranger to Pioneer or the Entertainment Division, having worked in various sales positions for the Entertainment Division over the last 12 years. In 1997, Neil was promoted to Vice President of Sales & Marketing. He helped generate record sales for the CDJ-700s and DJM-500.

In offering his thoughts on what the future holds for Pioneer products, Neil said, "I plan to utilize the tremendous Pioneer resources that are available to my group to bring state-of-the-art, high technology products to market that will empower the DJ to keep up with the multi-sensory, multimedia presentations that are going to be needed in this new millennium."

Keeping the Faith

In response to numerous requests from Christian DJs, ProDJ.com has opened their chat room for discussions of faith, the problems DJs face, and the solutions God offers in a world that seeks simple answers. Allen Deneau and Keith Ling will host this time of fellowship and encouragement beginning at 9:00 PM EST on Thursday evenings. ProDJ.Com hopes it will be constructive and instructive, providing a great opportunity to share struggles and triumphs, discuss the sense of "calling" many DJs feel on their lives, and to talk about family issues. This chat is open to all DJs interested in knowing more about Christianity and how it affects DJs' lives and work.

Neil Altneu

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JUICE

Tony Bennett & Yamaha Support School

Demonstrating its support of Tony Bennett's efforts to build music education in the New York City area, Yamaha announced the donation of pianos and other musical instruments to the Frank Sinatra School of the Arts.

"Tony Bennett is not only a legendary artist but a great advocate of music education," states Terry Lewis, Senior Vice President, Yamaha Corporation of America. "On both counts, he's someone Yamaha is proud to call a friend."

Bennett intended the Frank Sinatra School of the Arts to be a tribute to his late friend. It is set to open in Queens, NY in September 2001 with a full complement of Yamaha instruments. The school's temporary home will be at La Guardia Community College, and it will teach about 1,000 students in grades 9 through 12—selected on a competitive basis—in a permanent home to be located on the site of Kaufman Astoria Studios, home to *The Cosby Show* and other major productions. For more information about the school and the Exploring the Arts Foundation, call (718) 281-7504.

DJ Resources in Print

Do you need help in dealing with your wireless mic set-up? Sennheiser has recently published "The Handy Guide to Evolution Wireless Systems," a free, 32-page overview and application primer. The guide details the elements of a wireless system from the ground up, helping beginners and professionals alike to comprehend and implement wireless systems of their own. It details the individual pieces (the transmitter, receiver, and antenna), the microphone-to-mixer system, and the mixer-to-in-ear-monitor system before addressing the finer points of component requirements and frequency concerns. With easy-to-understand charts, graphs, and line illustrations, the Guide culminates in a full-blown walk through setting up a sixteen-channel wireless system.

For DJs under the maple leaf flag, Norris-Whitney Communications, publishers of Canadian Musician and other trade magazines has released the eighth edition of *Music Directory Canada*. According to the publisher, it provides complete, accurate information in sixty categories for anyone needing to make contacts in the Canadian music industry. The *Directory* ($39.95 CDN, $26.95 US, 660 pages) is available at music and bookstores across Canada. Check out www.musicdirectorycanada.com for more information.

In Remembrance of Jolene

By Ryan Burger, BC Productions / ProDJ.Com Internet Services

At the 2001 Mobile Beat DJ Show and Conference in Las Vegas, prior to the presentation by Bob Carlisle, my fellow members of the Christian DJ fellowship CrossMix allowed me a couple minutes to honor someone who has given beyond the call to the betterment of the DJ profession. Jolene Anthony, owner of Platinum Productions of Butler, Pennsylvania, passed away in mid-February. Her dedication to family and to the DJ profession never faded and our memory of her will never fade either.

As shown by the response on ProDJ.Com to her brief hospitalization and subsequent, sudden death from a brain aneurysm, she touched many more people than any one person could know. Jolene was a big part of ProDJ.Com. While running her own business and caring for her daughter Danielle and father Dan, she always found a way to help everyone else out with their DJ businesses, both one-on-one, on Start.ProDJ.Com's chat boards and through the ProDJ.Com DJ University site.

The DJ University site that she spearheaded with Paul Beardmore has grown to be the largest collection of articles about improving your disc jockey service ever assembled and is free to the public. The site is truly her labor of love for the business she loved so much.

A memorial fund is being set up through ProDJ.Com to help the Anthony's in dealing with the financial issues that have resulted from her passing as well as her daughter and father's continuing financial concerns. Please send checks to The Jolene Anthony Memorial Fund, PO Box 42365, Des Moines, IA 50322.

Additionally, an annual award is being created in Jolene's name to honor someone who has dedicated him or herself to the advancement of the DJ industry. If you know of someone who living up to the example that Jolene set, please contact rburger@prodj.com or check out details at http://start.prodj.com.

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Q *Dear Waldo,*
I just filed for a business license. I am hearing that I might have to get a business license for every city I play in. Is this correct? Or is one OK at the location that my business is being run out of?
A. Lopez

A *Dear A.*
I don't know your location, so I can't comment specifically about your region, but I do not know of a place where you need to obtain a business license just to perform. If you were to do a major concert or work in say, Las Vegas for 6 months you might need some kind of permit or license. Just a business license in the location of your business office should be fine.
DJ Waldo

Q *DJ Waldo,*
We heard there is a computer program out there where you can put a CD into your drive and the computer will read the music on the CD and bring it up on the screen by artist and title. Do you know where we could find this so we could make music lists for our customers? Thanks for your help.
Michael Schmitz Van Dyne, Wisconsin

A *Dear Michael,*
Yes there is CDDB.com. It will list the title and artist if it is in their database of consumer CDs, but the format is not always the same. Sometimes it lists title first, sometimes it lists artist first.
DJ Waldo

Q *DJ Waldo,*
Is a haze machine a better alternative to use for fog when working around smoke alarms? If not, is there a way to use fog in a room with smoke alarms without shutting them off?
Snapper

A *Dear Snapper,*
A haze machine is definitely the way to go. Make it water-based and go light on the use. You should only use enough to be able to see the beams of light. When the lights are off you may have a hard time seeing the haze, which is good.
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Alesis Studio Electronics has introduced airSynth™ the latest addition to their unique line of motion-sensitive sound devices. Following up on the popular Alesis airFX™, the AirSynth is the second product to incorporate Alesis' revolutionary, patent-pending Axyz™ (pronounced ax-is) infrared technology. A table-top product, airSynth produces dramatic synthesized sounds and sound effects when you pass your hand through an invisible 3-D sphere above its "third eye." You can control up to five sound variables simultaneously by moving your hand left to right, forward and backward or up and down. Unlike the effects-processing airFX, the airSynth is a true sound generating product that features a broad range of sound effects and synthesized noises, providing an altogether different range of options. The airSynth soundset includes 50 staccato, percussive, legato continuous pads, drum sounds and sounds that emulate things in nature. Activate the unit with its single knob, which is used to select, engage, bypass, freeze and release a given sound. An LED indicates the current program. A threaded socket on the base of the unit allows you to mount the airSynth on a microphone stand. MSRP: $249

Alesis Studio Electronics
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American DJ Introduces New Star

In astronomy, the word "alpha" refers to the brightest star in a constellation. The Alpha-Moon certainly fits this description because it is a multi-colored, "super" moonflower effect. As part of the Commercial Series, the Alpha Moon is equipped with a higher-optic lens for more intense light output and also has a very wide beam spread. The unit's U-shaped beams resemble the cratered surface of the moon. The Alpha-Moon can be programmed in multiples for synchronized back and forth and/or opposite movements. It can be operated with any DMX controller. The Alpha Moon is equipped with a ZB-64514 120V 300W lamp, weighs 10 lbs. and measures 10.5" x 11" x 10.5". It is backed by a 1 year limited warranty. MSRP: $239.95

American DJ
4295 Charter St.
Los Angeles, CA 90058
Tel: 800-322-6337 Fax: 323-582-2610
www.americandj.com

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it's HOT

Welcome to the Community

Joining the full-range XLT500 introduced last year, a new quintet of speakers from Community Professional Loudspeakers is geared toward mobile applications. These include stage monitors (XLT502, XLT505), a compact, dual 15" subwoofer (XLT509), a 3-way, bass reflex trapezoidal enclosure (XLT530), and a trapezoidal 3-way unit (XLT525). The full-range units feature IntelliSense protective circuitry, which operates in conjunction with the Community's PowerMeter LED indicators to insure peak performance levels without risk of damage. Using thermal conductivity technology developed for Community's Air Force large-scale touring arrays, an exclusive UC-1 1" compression driver is found on all of the new models except the subwoofer. Cast metal rear panels house both professional-grade interlocking connectors and 1/4" jacks. Sandwich-core plywood enclosures are both light and strong. MSRPs: $779 (XLT500) to $999 (XLT525).

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it's HOT

Get Locked Out... for the Fun of It

Creative Imagineering, the folks who brought you the full-immersion game show experience with their Game Show Mania system (GSS-4) have made the same kind of fun possible on a smaller scale, as DJs at the most recent Mobile Beat DJ show in Las Vegas learned firsthand. Their new Lockout Plus portable game system gives you four lockout buttons, controller and interface modules and all the cables needed to get the game started. The unit will accommodate up to eight lockout buttons, if you need to add more later. Simply use the handheld controller to host the game. Its lockout LEDs indicate when contestants have pushed their buttons. Large control buttons let you reset for wrong or correct answers and produce appropriate sounds for each. Sound is produced onboard or can be routed to your sound system. If your budget hasn't yet allowed you to get into the game show game, this unit's price may be the just the correct answer you've been seeking. MSRP: $495 (additional lockout buttons, $25 each)

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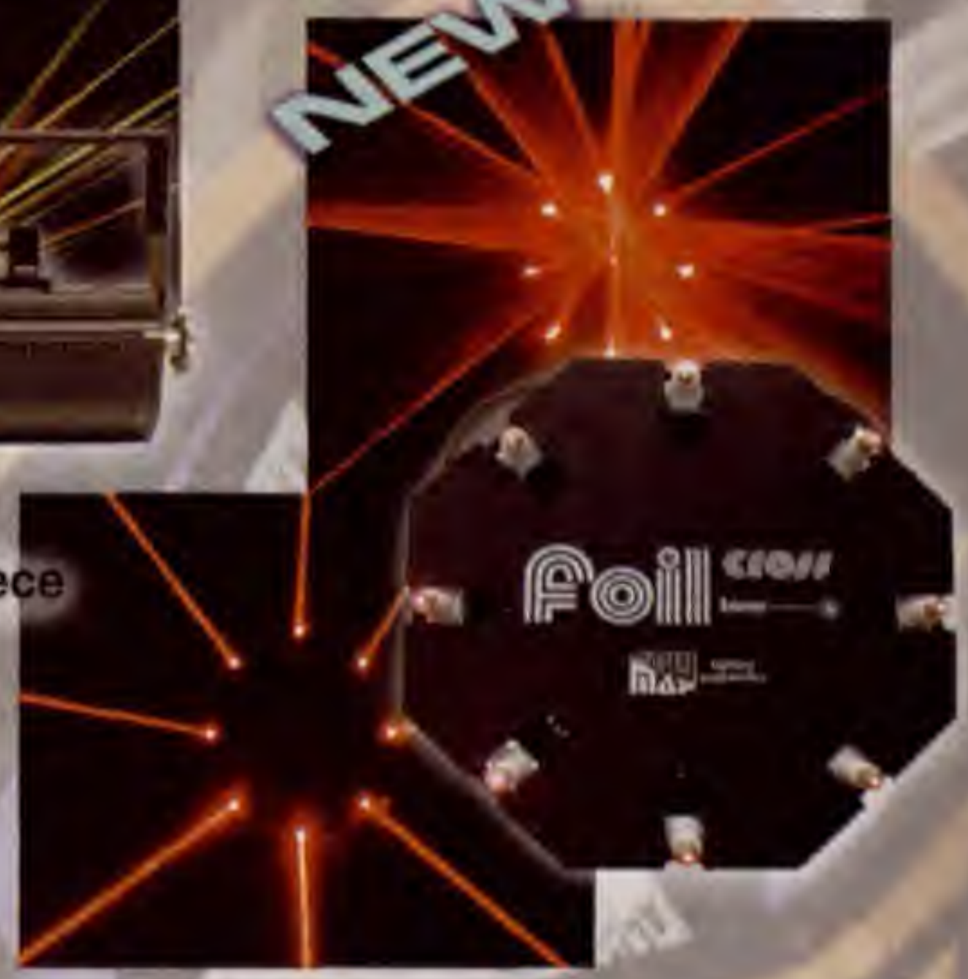

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Lay All Your Gear Down on the Table

Your achin' back will thank Colorado Sound N' Light for the SuperTable Plus, a DJ gear table that transforms into a rolling platform, allowing you to bring all your equipment into the venue in one trip. Just unfold the heavy duty chrome-plated legs and it's an equipment table. The SuperTable Plus goes beyond CSL's original model by adding convenient pole mounts for your lighting set-up. This is a serious piece of equipment, capable of holding 840 pounds. A black skirt is included to cover the legs, providing the elegant look you need for weddings and other formal events. The table itself is covered with charcoal or black carpet and features protective corners. For full mobility the SuperTable Plus has three carrying handles and six heavy duty dual ball-bearing wheels. The center wheel is taller, allowing you a 360-degree turning radius. It measures 48" x 24" x 30" and weighs 43 pounds unloaded. MSRP: $349

Colorado Sound N' Light
7301 N. Broadway
Denver, CO 80221
Tel: 888-429-0418 / 303-429-0418
Fax: 303-429-1242
www.csnl.com www.csnl.com

Turn It to Channel 3

New from Gemini Sound Products, the XPM-3000 3 channel MOSFET professional power amplifier saves you rack space by providing two "main" channels and one subwoofer channel with switchable low frequency boost. You can operate the XPM-3000 without the 2 ohm subwoofer channel, and post-crossover line level outputs allow you to chain additional subs and speakers. Beside high power output, the amp features a 2-way Linkwitz-Riley crossover, an oversized torroidal transformer, comprehensive speaker protection circuitry, and a signal ground lift switch. It has active balanced inputs, while outputs include 5-way binding posts and Neutrik Speakon connectors, plus two parallel 5-way binding posts on the subwoofer output. A 2U high, steel reinforced chassis sports a dual aluminium extrusion heatsink, front-to-rear airflow with 2-speed dual fan control, and turn-on/in-rush current limiting capacity. MSRP: $899.95

Gemini Sound Products
8 Germak Dr.
Carteret, NJ 07008
Tel: 800-476-8633
Fax: 732-969-9090
www.geminidj.com

The SoundTimes
Volume 1, No1

B-52 BOMBERS WAGE WAR AGAINST WEAK BASS!

B-52's Compact And Powerful New Weapons

B-52 pro-audio has added two models of band-pass subwoofers to their already impressive arsenal. These new weapons allow mobile infantry and B-52 allies to add powerful 18" subwoofers to their sound systems without adding amplifiers and crossovers to the audio system.

The B-52 subwoofers are loaded from within the cabinet, which protects them from physical damage inherent in taking to the battlefields. A 3/4" thick plexi-glass window offers visual contact with the 18" cast-framed subwoofer(s) when engaging the enemy.

B-52 offers both single and dual 18" band-pass models. DJ Shorte of Pittsburg, PA. calls his B-52 BP-18 subwoofer "a mobile DJ's dream ... the B-52 band-pass sub let me drop seriously tight bass without adding another amp and x-over to my system." When asked about their size DJ Jam of Los Angeles explained "that not only are these subs extremely compact, but they're built like tanks."

In the war against weak bass, the new B-52 band-pass weapons are compact, powerful and built for the battlefields.

A Common Weapon: Uncommon Power And Force

The B-52 SR-18S is one of the most commonly used weapons in the war against weak bass. The SR-18S is powerful, has deep tight bass and is extremely cost effective.

What makes the SR-18S different from the enemies' weapons is its specially designed 18" subwoofer. The B-52 18-180S is a dedicated subwoofer that offers tremendous power handling and will only play low frequencies even when connected to a full-range signal.

There is nothing worse than having your subwoofer fail in the midst of a heated battle against weak bass. That's why the B-52 18-180S utilizes a virtually fire retardant 3" polyamide voice coil, a cast aluminum frame and a 180 ounce magnet structure.

B-52 SH-18X Folded Horn Subwoofer Leads Attack

The SH-18X folded-horn subwoofer has weak bass running for the hills. The unique folded-horn design provides long throw, allowing the low frequencies to reach a far greater distance than any of the enemies' weapons.

Reports from the battlefields indicate that even when standing 80 feet away from the B-52 SH-18X, it still feels like you are being hit by a nuclear blast.

B-52's main competitor uses a 18" subwoofer with a 3" voice coil subwoofer on their most popular weapon, which results in weak bass, while the B-52 SH-18X utilizes a powerful, 4" polyamide voice coil. When comparing sound, *Music Magic Entertainment's* Daniel Sherwood, of Bremerton, WA. explains that "instead of the blap, blap, blap I was used to from my old subs, B-52 finally gave me a true deep, tight thump that I always wanted... my B-52 subs attacked that really deep stuff and spit back into the crowd like I just could not believe. My old subs just couldn't take it, they would puke, clip and sound like crap but the B-52 subs seemed to want more".

B-52 Now Recruiting

B-52 Pro-Audio invites all mobile entertainers, club owners and bass addicts to join in the war against weak bass. To enhance your arsenal contact your local dealer or B-52 headquarters at 800-344-4ETI. You can also check out our website at B-52PRO.com or e-mail us at eticorp@earthlink.net

it's HOT

Shakin' the Tree

After two-and-a-half years of development, Greg's Pro Audio has accomplished a long-time dream project called "More Bass For Le$$." Attendees at the recent Mobile Beat DJ Show and Conference in Las Vegas were treated to the first public performance of this new subwoofer system. Designated model B218 TS, it has dual 18-inch drivers packed in a specially designed 13-ply birch enclosure. Rated at 3,400 watts max and 1200 watts RMS into a 4 ohm load, it supplies deep pants-shaking bass. Its frequency response is 25Hz to1.2kHz, with a sound pressure level of128dB. Weighing in at 195 pounds, it measures 48" x 30" x 24" and can be used in horizontal or vertical positions. A carpeted charcoal gray / black or Roadtuff finish completes this heart-pounding package. MSRP: $1,495

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Little Looker

Now you can tuck a karaoke monitor into just about any small space you need to with VocoPro's new LCD-V5 5" TFT Color LCD Monitor. This little wonder takes the technology you're used to seeing on your digital video camera and expands it to create a literally "crystal" clear display for video of any kind. LCD (Liquid crystal diode) technology makes such a small screen possible. It features a resolution of 930 x 234 pixels. Along with a video input the LCD-V5 has stereo audio inputs, 3-watt stereo speakers built in, and a mini headphone output with volume control, making it a perfect companion for practicing your karaoke performances. You can tweak the picture with color and brightness control and use the reversible screen control for upright or reverse mounting. A 12-volt adapter is included. MSRP: $379

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SCOOPS

Reality-Based CDP

Stanton comes to the island with a signature look and design

By Jammin' Jim

Hidee ho! Summer is coming, and boy, am I ready. I am really looking forward to my annual string of cool Sunday afternoon deck jobs. Just the thought of being outside, playing the music, and sipping a cocktail or two under the sun sure helps me get through this 20-degree slushfest we're in the midst of as I write this.

Anyhow, I was startled out of a wonderful, warm-day-dream by the familiar knock of the year-round Santa. If you guessed this person to be the electronics-laden UPS man, then go to the head of the class. The mucky mucks at Mobile Beat Tower forewarned me that a brand spanking new Stanton S-700 pro dual CD player was on its way, and there it was, oh joy!

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Rear view of the PLX 3402

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SCOOPS

Just like a reality-based television show

A few short years ago, you had to spend a pile of money to get a professional dual CD player with reliability and options. Jump ahead to today and it seems like everybody and their brother is offering these high-tech wonder boxes. The market is growing crowded, and you have to stand out with features, reliability, and a substantial amount of cool cachet, to keep your product from being a warehouse dweller. Will the Stanton deliver, or will it lose the battle for survival? Before Bill Clinton does another stupid thing for more free publicity let's fire this baby up. Oops, too late.

First impression

Out of the box, and onto the bench, with AC applied, this is a great looking piece of machinery. The faceplates have a cool, brushed aluminum look, with quality rubberized buttons galore. The rear panel features standard audio, as well as digital outputs. We're told that the S-700 will work with compatible mixers that have fader-start. Eyes will not strain with the large brightly lit display. Two large jog shuttle wheels grace the front panel joined by "hey look at me" color-coded play and cue buttons.

Before I ever break the seal on one of those "written-by-an-engineer" owner's manuals, I try and see how quickly my pea brain can figure out a unit's features and functions. This little test often gives me some insight into the designer's layout logic and attempts at ease of use. Out of the gate, I like the quick loading drawers and fast cueing mechanism with instant start. It may even be faster than my pricey personal player. I put the S-700 through many of the standard paces (cueing, searching [4 speeds], scanning) and instantly created a seamless loop. The ease-of-use and quick accuracy of the search and scan modes is top-shelf.

Digging for treasure

Delving a little fUrther into the S-700's feature set, I found an excellently functioning pitch control, which offers a variable range preset to either 8,12 or 16%, is and has +- pitch bend. The loop functions are quick to load up, and feature a re-loop button, which works just as advertised.

A handy seamless cue button will instantly start any cue point selected, including any of the 10 preset buttons. The 10 cue preset buttons will remember cue points on any track of the loaded CD. These cue points are not initially instantaneous, but after first use they become so. The memory and recall functions are quick to master and should have you ready to mix for Eminem's next children's record. The final trial is the famous "Jammin' Jim slam test" to see if the 20 second anti-skid buffer is up to par. I'm happy to report the Stanton S-700 should play through minor earthquakes.

Done for the effect

Why do people want turntable effects from their CD players, but no one wants CD effects from their turntables? We don't have time for that philosophical discussion, but we can certainly test the Stanton's capability at pulling off a couple of tricks. You see, the shuttle jog wheel also masquerades as a turntable imitator. With a hip-hop track jammin', engaging the "motor off" function does a great job of digitally emulating analog sound. The break works equally as well and both features work in reverse.

Speaking of reverse, rotate the jog ring slightly backwards and you're now instantly playing music backwards. This is revolutionary: we can now find out for ourselves what the Beatles were really saying. What do you get when you play a country song backwards? You get your dog back, wife back, truck back, etcetera. Other tweekers include a tap-in BPM counter so you can see how fast all your hip tune selections are. A Jim favorite, the alternating continuous play feature, allows your dinner music to automatically alternate between Yawny and Kenny Cheese.

Will it be voted off?

While there are a whole slew of competing professional players to choose from, the Stanton S-700 is certainly worthy of consideration. It has many practical and useful functions, as well as some interesting performance features, and an intuitive layout. I say check it out, and maybe you'll vote for it as your sole survivor. The Stanton S-700 lists for $1,295.

E-mail Jammin Jim at jamsound@aol.com with your questions, or to find out who wins on *Survivor*.

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Rack Up Extra Cash

By Robert A. Lindquist

Build a "Pocket PA" around one of these mixers and scoop up the gravy!

These are not mixers in the typical DJ sense. They have no sliders or crossfaders. These audio mixing devices are actually more akin to what you would find in live sound or studio mixing. Except on a much smaller scale.

So that brings us to the question: Why would a DJ want a mixer that has no sliders or crossfaders? Think back just a couple of issues ago to our special feature "How To Make More Money and Never Work Weekends" (February/March 2001). In that issue, we described several easy and profitable ways to expand your DJ/KJ operation from a part-time weekend situation to a full-time venture.

We're not talking Woodstock

A number of the thoughts thrown out by our panel of experts involved using your existing gear to provide sound amplification solutions for corporate "non-party" events. Such occasions as press conferences, training seminars, and other corporate presentations suffer greatly when the sound system sucks. Granted, many public facilities have excellent in-house sound. But, from my own experience and speaking with others in our profession, the vast majority of private and elementary schools and many churches have either an ancient, absolutely inadequate sound system, or no system at all. In many cases, the latter case is better.

What these businesses and organizations need is someone who can provide sound reinforcement on a small scale. What they don't need is a professional sound company. These are not rock concerts. They need someone with a few microphones, a professional amp, mixer, EQ and speakers. You could probably offer out your services as a "Mobile Sound Technician" and do just a handful of such jobs a year using your existing DJ system. However, if this is an area that you are aggressively pursuing with vigor, it may worth your while to create a dedicated system or systems.

Pocket PAs

Our goal here is not to build the ultimate DJ mobile mix machine. This is about assembling small, unobtrusive, professional, economical PA systems that can make you money. Most of the time, the system will be used for voice amplification. However, it may pay to be versatile enough to handle an occasional live singer with accompanying solo guitar, pianist or other musician. Thinking along that line, you'll need a way to provide and control at least three microphones. You'll also need to be able to handle at least one audio line input, typically an RCA type plug.

Here are three possible candidates for the job: Numark's RM 6 Rack Mixer, Gem Sound's MSM-25 and Gemini's KM 130 Karaoke Mixer. These particular units were selected because they meet the basic 3 mic/1 line criteria, are DJ friendly by design, can be mounted vertically or horizontally in a rack and offer three different ways to meet the challenge. Should you find yourself developing a sizable base of customers for this type of job, you may want to move up to one of the higher-end models offered by, among others, Mackie, Sony, Roland, Samson, Fostex, Tascam, Rane or Yamaha.

Numark RM6

This one rack space unit is perfect for this type of work. It has one dedicated microphone input, plus six additional switchable inputs for two more microphones or up to six line inputs. Each input has a gain control. Mic one, which would be your main podium mic, includes three-band EQ and a ducking feature. Should someone need to make an

announcement over background music, the mixer will knock the music down –12db or –40db.

There's a sensitivity adjustment that selects the point where ducking kicks in (so as to not broadcast off handed remarks from the head table). Lighted on/off switches are provided for all inputs; a real plus when doing this kind of work under dimly lit conditions.

The inputs on the RM6 accommodate a multitude of possibilities. There is even one with a phono preamp should you need to use a turntable. The microphone input jacks accept either 1/4" phone plugs or XLR connectors. In an emergency you can change a mic cord on the fly without concern for what's on the end. The line inputs are RCA type. If you need additional mics, you can use up to six wireless units (as long as they have line outputs) or add an outboard mic mixer such as the Gem unit we'll introduce shortly.

Adding to the RM6's front end flexibility are two separate stereo zone outputs. You can assign any input to either zone A, zone B or both. Three-band EQ, mono/stereo switch, stereo pan control and LED readout are provided for each zone. There's also a headphone output with gain.

Oh, the places you'll go!

So let's put this unit in a rack and see what we can do. Your first project is a corporate client who needs a mic and PA for a keynote speaker in the main ballroom. At the same time, the boss' wife wants to sing over her favorite karaoke tracks in the lounge. By setting the main mic to zone A, we can run the zone A outputs to two powered speakers in the ballroom. We can provide a wireless lapel mic using any one of the other inputs. That's covered.

For the lounge, we'll hook up a corded mic for the singer and run the lines from our CDG player. All will be switched to zone B and we'll use the zone B outputs. Everything is covered and we still have inputs to spare. When the keynote is done, use the front mounted zone controls to put the singer on your system in the main hall. That's just one scenario. Add a DJ mixer and you can provide separate mixes to two rooms.

To take this to the level of absurdity, using your L/R channel pan controls on each channel, in combination with the zone controls, you could control the volume of four separate mono mixes in four or more rooms at once. The point is, this is quite a versatile box.

The front panel has a clean, uncluttered and logical design made possible by sending most of the preset controls to the rear. On the back panel is a selector for overall gain range, two mono/stereo switches for the mics, and a ground lift switch. The latter can be a lifesaver when there's a buzz in the system from a ground loop. Balanced and unbalanced outputs are provided.

The RM6 is very well thought out and is an excellent choice for small to medium PA jobs, club installs, karaoke and basic Mobile DJ gigs. As a bonus, the two-zone output makes it doubly useful for karaoke or as part of a home recording studio. One zone can be assigned to your recorder, the other to drive a monitor system.

The suggested price on the Numark RM6 is $380. Add a couple of powered speakers, microphones and a little processing and you'll have a compact PA system that sounds like a million bucks for around a grand.

Gem Sound MSM-25

If you are looking for an approach that's a bit more basic than Numark's RM6, yet offers a lot of flexibility, take a look at this two-rack space unit from Gem Sound. The MSM-25 offers a total of six inputs, each switchable between mic and line. This makes it a terrific choice for miking panels, seminars and small acoustic music groups. It can be used as a PA mixer, or a nice mixer for home recording. Should you want to play a karaoke or background track, you lose only one mic input.

Speaking of inputs, the unit offers the same convenient combo 1/4"-XLR jacks as the Numark unit. Lines enter via 1/4" plugs in the back, the reason being to facilitate easy hook-up of keyboards and MIDI devices. To bring in your music source with RCAs, you'll need to purchase (Radio Shack has 'em) or make an RCA to 1/4" adapter. There's one master L/R output with RCA jacks as well as a "record" output and input for an outboard mixer.

Something else that illustrates this mixer's desire to make music is the inclusion of 48-volt phantom power on all the mic inputs. If you are unfamiliar with phantom power, it's the standard way of applying voltage to condenser microphones without having to be concerned with constantly changing the batteries. Phantom power is fed to the mic via one pin of the XLR connector. Switching on phantom power also balances the mic input.

To position any particular voice within the mix, the MSM-25 has left/right pan and gain controls for each stereo channel. While it doesn't offer quite the sophistication of the RM6 when it comes to providing different mixes to different parts of the house, you can still create two separate mono mixes by simply using the pan controls. Anything set to the left feeds the left output, anything to the right feeds your right "zone."

For equalization, this mixer offers three bands that affect the overall mix. The bottom line is that Gem's MSM-25 is up to the task when you want to be to provide six mics, (especially if they are condenser mics) using a single unit. Its compatibility with musical instruments is also a plus, particularly for home recording or providing an on-the-fly PA for a small combo.

If all you need to do to expand into the PA market is expand the inputs on your existing DJ rig, add an MSM-25 to your DJ mixer, and you are in business. Your $269.95 investment should be back in the bank in no time.

Gemini KM-130

This one-space unit combines the same number of mic inputs as the RM-6 (3) with a single line audio input. The KM-103 is first and foremost a karaoke mixer (hence "KM"). It's been included here because it fits in a vertical rack and offers everything you need to provide a quick and easy PA for small jobs. If you need to amplify the sound for a PowerPoint presentation from a laptop, it'll cover the task. If you need to provide mics for a main speaker and panelists, it'll do that too. Because it's designed as a top-of-the-line karaoke mixing solution, it has some features you won't find on the others. For example: There's echo available at each mic input and you can control the depth and delay. There's also a four-band parametric equalizer with adjustments for low, mid, high and mid sweep. Inputs are strictly unbalanced 1/4" with RCA outputs on the back side. There are gain controls for each mic, with a master level control for the music.

Overall, Gemini's KM-130 is a great way to really kick your karaoke shows up a few notches. It's obviously a very useful tool in building a karaoke rig that doubles as a small PA. It should also find favor with dance instructors and others who need a "set-the-level-and-fawgetaboutit" way to amplify music and voice. The available EQ options combined with good sounding mic, should yield a handy well-rounded audio control box. Gemini's KM-130 may not offer the flexibility of the previously discussed units, but at $149.95, it's an excellent way to add karaoke capability and a compact PA in one shot.

Mic the mix

Regardless of the type of mixer or the quality of microphones you use, its advisable that you include a post-mixer equalizer in the system. This will allow you to control feedback as well as tailor the sound to the room.

You may also want to consider including a compressor/limiter (a.k.a. "crusher") in the audio chain. This will greatly tone down any ear-splitting from an audio "event" such as a dropped mic or the first barking words from a loud-voiced CEO. Your audience will appreciate it. The equalizer in combination with the crusher will greatly aid you in providing crisp, clean sound without sibilance. Neither unit, however, will eliminate the need to quickly review proper mic technique with anyone who will be using the microphone. In fact, it's a good idea to have some 4" x 6" cards printed with a little graphic showing proper microphone usage (see sidebar). Windscreens for your mics are a must. Nothing is more annoying to an audience than popping Ps or (when outdoors) the sound of wind hitting the microphone element.

Your final consideration is amplification. The amount of power you'll need and the type of speakers you use will depend on the type of jobs you are getting called to do. In keeping with the theme of keeping this system simple and versatile, I would suggest utilizing one of the many powered speaker designs now available. This will decrease the weight in your mixer/processor rack and give you the flexibility to bring whatever number of speakers you need for a particular gig.

The other option, of course, would be to borrow an amp and speakers from your DJ rig. If you are testing your market for this type of work and are not ready to make a big investment, this may be the best way to go.

Side "Bennies"

On the surface, it may sound as if opening your operation for small/medium PA jobs is a quick way to easy cash. It can be. If you design your system carefully, you'll have a minimum of equipment-related problems. Most of the time, your biggest challenge will be getting the volume you need without feedback. Keep in mind simple acoustic basics from your DJ experience (keep the speakers in front of the microphones; when necessary, provide an audio monitor; etc.), and you'll probably find that this can be a very lucrative way to generate cash during the week. With a bit of promotion, you could find that this sideline may expand into doing sound for plays and music productions put on by churches, schools and service clubs. It all starts by simply mailing a flyer and business card to the each organization in your area. It's also an excellent way to promote your DJ/KJ business. When you are out in front of the public, you are making contact, networking and meeting potential new clients. Keep those business cards handy, and by the way, remember to audiotape each event. Handing your client a cassette tape with their voice on it (and the name/phone number of your company) is one business card that will never get misplaced.

Two Birds—One Stone

When doing live sound reinforcement, the biggest problems arise from people speaking either too closely or too far away from the microphones. If they're too close, the sound can be distorted and unintelligible. If they're to far, bringing up the gain will put you right on the razor's edge of feedback. You can reduce the problem by creating some 4" x 6" cards, similar to the one shown, and handing them out to anyone who will be using the microphones, or placing them on the podium where the mic is located. While you are at it, make sure to include the name of your company, with your phone number and a brief list of the services you offer. In the corporate world, chances are good that these cards will circulate and bring you additional jobs.

"Be heard by your audience" – Microphone tips courtesy of AS Sound

1.Speak clearly. Relax; don't rush.
2.Hold microphone 4" to 6" from lips.
3.Speak directly into microphone.

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IMPRESSING THE MANAGER

Courting the banquet manager's favor is well worth the effort

By Mark Johnson

You may have gotten into the DJ biz, in part, because you wanted to be your own boss. But unless you own a nightclub or party hall, it's a safe bet that most of your jobs are at a venue that belongs to someone else. At every banquet facility, there's someone whose job it is to see that everything comes off without a hitch or a glitch. While your first concern must always be your clients, staying on the good side of the banquet manager can go a long way toward keeping the experience pleasant for all, yourself included.

During my visits to countless party halls through the years, I've received a double helping of what banquet managers here in the east think of Mobile DJs, both pro and con. For balance, I enlisted the help of Mobile Beat's editor-at-large, Tony Barthel, for some additional thoughts from the left coast. Surprisingly, the comments from both areas were very similar.

Where's your invitation?

We all have certain facilities where we feel welcome from the moment we arrive. Others, however, give us the feeling that we're uninvited and should leave as soon as possible. What's up with this?

One banquet manager here in New Jersey was very vocal in explaining how she can tell "professional" DJs from amateurs the moment they enter her facility. Those DJs who come in acting as if they're God's gift to the party quickly receive her label as potentially difficult to deal with.

DJs who don't first locate her for an introduction, show little regard for the facility by moving chairs or tables without permission, and disturb other functions have all contributed to her declining opinion about DJs.

Notice I referred to it as "her" facility. Virtually all banquet managers treat the facility as if it were their own, even though they may be employees. This attitude reassures clients and we should respect this. When we come into "their" place, our only real option is to act with courtesy and professionalism.

Join the team

During the event, banquet managers greatly appreciate working with a DJ who is a team player. They have a larger responsibility for the party, especially when it comes to serving the main course. When it's a formal sit-down dinner, the banquet manager has a very small window of time to serve the food. When he or she says the time is now, the time is NOW. She wants the dance floor cleared so her people can get out and back as quickly as possible. When a DJ ignores this request for whatever reason ("but the dance floor is full"), any banquet manager will get furious. You may have a full floor, but they have a dozen people standing by with large, hot serving platters in their hands.

If it's a buffet and you're announcing table numbers, you should take the manager's advice on how to "pace" the tables. He is in the food business. You're in the music business. You actually become a temporary partner with the banquet manager in achieving the goal of a smooth event. Considering it's his place and he has more experience with food, drink and personnel, he deserves to have more say in the overall flow of the occasion.

She told two friends, and so on...
In reality, we DJs have little input on where we will perform for our client's events. We get booked into a wide variety of places in our geographic area without any prior consultation. Seldom are we the first DJs to ever play in any particular place. Therefore, we are bound to meet banquet managers who have a pre-existing opinion about DJs.

Banquet managers work with dozens, possibly hundreds of DJs every year and they can identify who's a professional and who's a pain. You can bet their opinions (both good and bad) aren't kept to themselves as they may have a deeper relationship with the clients than we do. Make friends with these priceless allies and they will certainly help your DJ business succeed. Act unprofessionally and you'll miss a great opportunity to have a respected person on your side.

Banquet managers who express disdain DJs do so for a reason. Typically, it's the result of a bad experience with a member of the profession who went before you. Unfortunately one bad apple may seem to spoil the whole bunch. Work with banquet managers and not against them. If they have a problem with DJs, you need to work extra hard to change that opinion. Think of a fence. On one side are the professional DJs whom banquet managers favor and on the other side are the DJs they don't like. Which side will you be on?

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3. Ask permission to move tables, chairs or to hang anything on the ceiling.
4. Safely secure all wires with non-permanent gaffing or duct tape.
5. Be prepared and have everything you need.
6. Don't ask for help loading in or out.
7. Have backup equipment for any emergencies.
8. Work with banquet managers when they are serving dinner.
9. Play appropriate music at appropriate
10. Behave professionally as an Occasion Vendor and not as a Guest.

Continued on pg.44

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HOW TO DISTINGUISH YOURSELF AS A TRUE NON-PRO:

1. Play dance music while the banquet staff trying to serve the main dinner.
2. Display your disregard for the facility and furnishings within.
3. Take too long to tear down and make the hall's staff remain until we're gone.
4. Have too much or too little equipment for the room and occasion.
5. Put out a tip-jar that competes with the bartender's tip-jar.
6. Gorge yourself on hors d'oeurves, drinks or other food.
7. Don't play to the crowd or play too loud
8. Waste time debating non-musical concerns such as cake-cutting, toasts, or cocktail-to-dinner transitions.
9. Don't clean up used duct tape, CD wrappers, glassware and other litter from the DJ area
10. Make inappropriate comments over the microphone.
11. Solicit overtime from the client without first clearing it with the facility and staff.
12. Remain seated or disinterested in the occasion.
13. Smoke or get drunk during the event.

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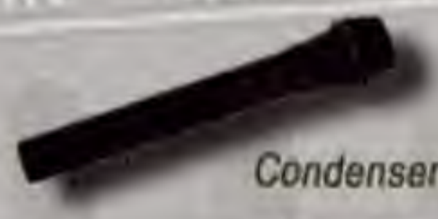

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go to the head of the class

Graduating to the school market:

a direct approach

By Mike Starnes

Here's a straightforward way to educate the schools in your area about the benefits of using your DJ service. The first step is to make a list of all of the cities and towns in a 50-mile radius of your home base, leaving several lines below each, and space to the right for telephone numbers. If you are in a non-metropolitan area you may want to expand that distance based on your ability and desire to travel. After you have the above list, step two is to add the telephone number for the Independent School District (ISD) office for each. These can be found on the Internet at www.bigbook.com. This is a universal Yellow Pages search engine.

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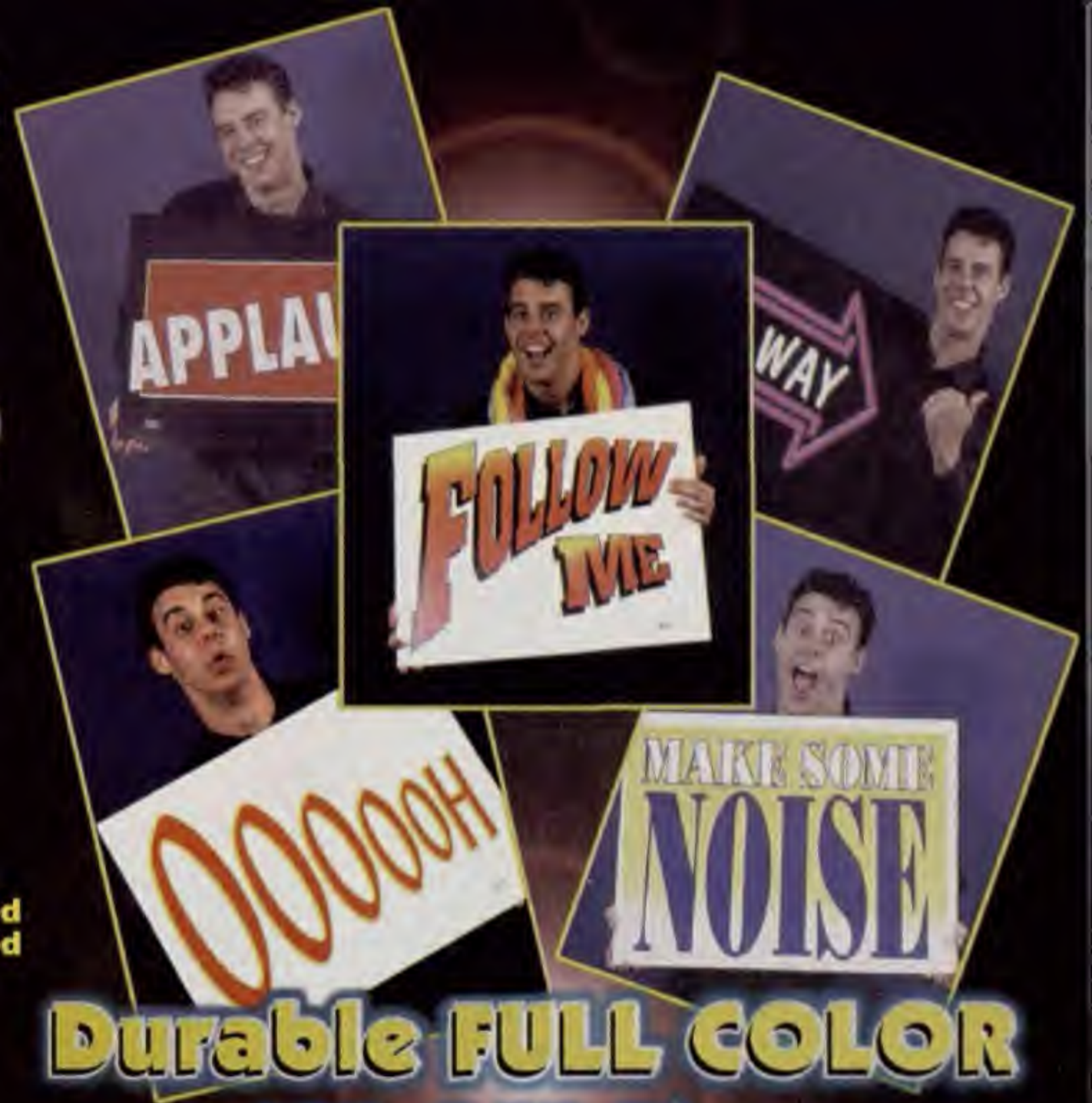

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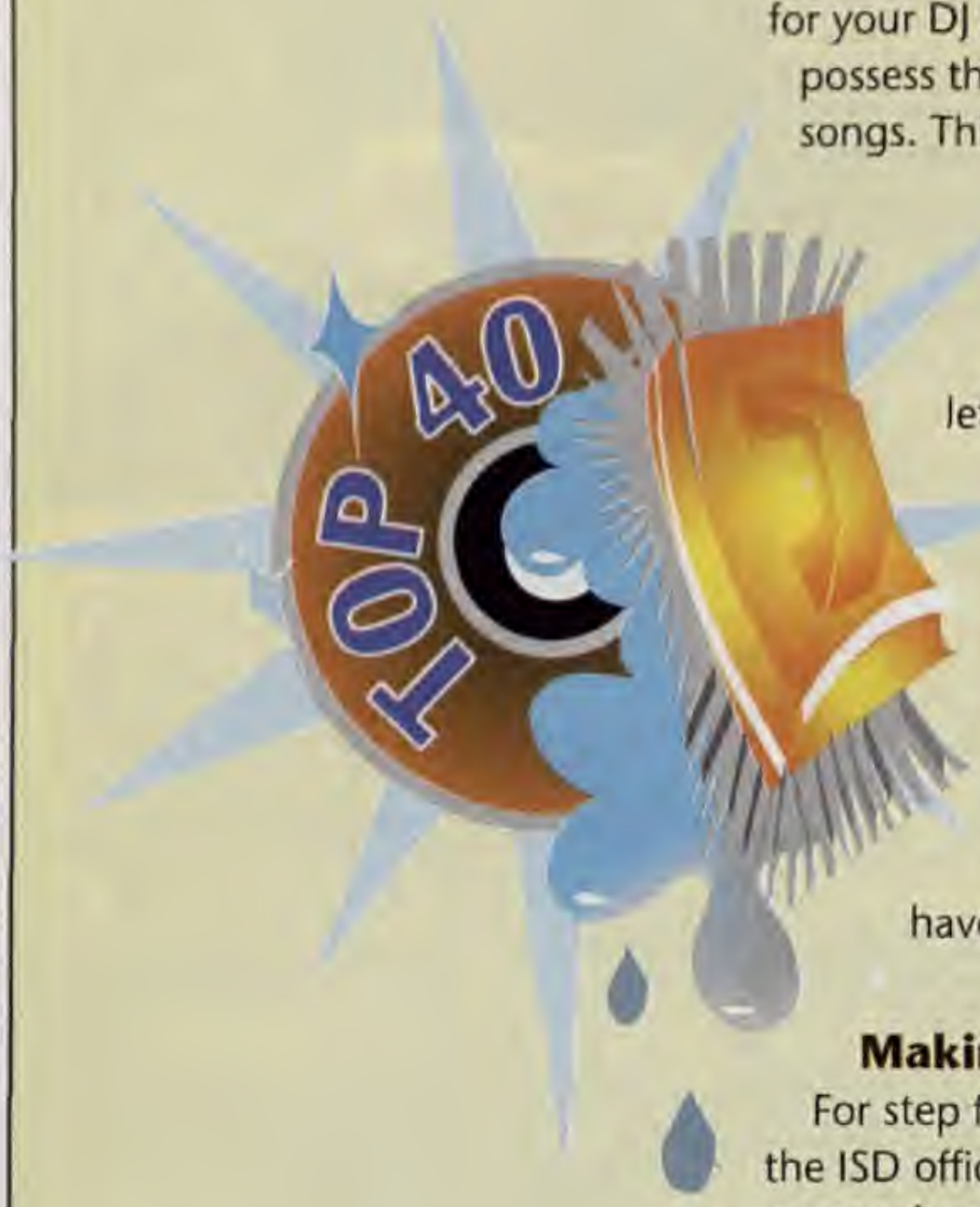

Good morning class, my name is...

The third step is to create a letter of introduction to the principal for your DJ Company. It will help if you include the fact that you possess the "cleaned up" versions of the most-requested Top 40 songs. This will endear you to the sponsors, parents, and teachers involved. It may also help generate repeat business. If you don't have these versions you can get them from subscription services like Promo Only. It will also help if you politely request that copies of this letter be forwarded to the band director, cheerleader sponsor, junior class sponsor, student council sponsor, etc. Another key phrase that peaks the interest of schools is "discounted rates for multiple bookings." If your literature does not include references, you should also add the phrase "references available upon request" to the letter. You can fax a short list of your best customers with contact information to the school when necessary. Enclose whatever flyers you have as well as multiple business cards with the letter.

Making the list

For step four, venture to the phone for the initial contact with the ISD offices. Make note of the secretary's name at the ISD and every school you contact. If you make a good first impression and remember their names, you will find that they possess a wealth of information. Ask the ISD secretary if the district requires "service-oriented" businesses like disc jockey companies to be "listed as a vendor" or "issued a vendor number" prior to being booked. You will find that some do and some don't.

Ask if an ISD map is available to vendors. These can be very helpful. For example, I received a map of an entire ISD with a number for each school cross-referenced to a corresponding school name on the bottom of the page. On the reverse side, all of the schools were listed with their telephone numbers, addresses, fax numbers, and principals' names. In some areas, maps like these are compiled to help real estate agencies become familiar with the schools within specific districts. These should be available at no charge, thus providing you with a free database!

Primary people

Bear in mind that since teachers change schools and become administrators, these contacts can be invaluable for decades. Contacts also change from year to year and should be updated as schedules permit. One metropolitan ISD sampled in research for this article yielded sixty schools, all of which used DJ companies. You should also keep a separate database for private schools or church schools. These can also be found in the Yellow Pages or on the Internet. Get in the habit of introducing yourself to all of the sponsors, making note of their names. If they are "school-active" parents they will probably continue to be so from grade school

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through college, taking your cards along with them.

Assuming you are successful at implementing the above steps, you should have all the addresses and contact names you need to get started. If not, a call to the secretary at each school can remedy this. Have the questions prepared in advance since time is precious to these overworked individuals. For example: "Can you give me the names of the principal, cheerleader sponsor, and the person responsible for securing DJ entertainment for the after game dances?" Again, don't forget to thank the secretary. You can even send her a thank you card if her information results in booking an event. Everyone wants to feel important, and good manners are never out of style in the business world.

Final exam

Finally, you've arrived at step five. Polish the letter. Then send the mailer (or fax) to a "target market" if you so desire, but make note of when you send it. After an appropriate amount of time, schedule a follow up call to each school for the purpose of determining 1. if the information was received, 2. if the copies were forwarded, 3. if there are immediate needs for which you can offer your services, and 4. the dates of the prom, holiday dances, athletic banquet, etc.

As you take the incoming calls, ask for scheduling of future events. You can also offer referrals to other DJs if you are booked on their specific dates, but be very careful, since your reputation is on the line. Class dismissed!

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Returning to the Capitol of the DJ World

Baseball has Cooperstown. For horse racing it's Louisville. Motor sports has Indy, and far too many people have left their hearts in San Francisco. DJs, too, have a mecca they can turn to as the focal point of their profession: Las Vegas!

What better place than this desert entertainment oasis with endless nightlife, casinos, top-shelf restaurants, exciting attractions and endless activities? In fact, following the recent 10th Anniversary Mobile Beat DJ Show and Conference (Feb. 20-22, 2001), one group of attendees concluded that the Mobile Beat Show had turned Las Vegas into "The Capital of the DJ World".

The combination of Vegas with the annual Mobile Beat Show has created a magnet for the best DJs in the profession. In addition to a huge crowd of DJs from across the US, Canada and elsewhere, this year's show attracted club owners, banquet managers, the news media, record producers and several recording artists including two Grammy winners, Jeff Cook, guitarist for the country group Alabama, and Bob Carlisle, whose "Butterfly Kisses" is a staple in every Mobile DJ's library.

Due in part to a sharp increase in late and walk-in registrations, the seminar rooms overflowed for presentations by nationally known speakers, including Todd Mitchem and DJ Dr.Drax, who were joined by returning show favorites Doug Cox, Mark Ferrell and Tim Schneider.

As the keynote kick-off for Day One, Cox presented a highly entertaining, insightful and encouraging talk entitled "We Are The Champions." Following his ninety minutes at the podium, Cox commented, "I enjoy coming here, I identify with these people and I really love these people." It was the third stint for Cox as the headliner at a Mobile Beat Show.

On the perfor-

Seminars

mance end, Todd Mitchem's "Comedy You Can Dance To" covered a variety of topics that challenge any DJs ability to think quick on their feet. Always animated and energetic, Mitchem's motivational presentation scored big with attendees, whether they had experienced his traveling seminars or not.

Mitchem's seminars are gaining acceptance across the country for good reason. He gives a variety of tips and tricks to DJs, including "be specific with what you want from audiences." Mitchem pulled audience members and put them on the spot, forcing them into situations that most DJs consider uncomfortable. He then provided solutions, and recapped, encouraging DJs to plan for anything and everything that can go wrong. Use these failures as tools, he urges.

DJ Dr. Drax's hard-hitting seminar "The New Millennium DJ" focused on utilizing technology on a mobile basis. Drax gave specific and detailed information on what to look for and where to get it. This seminar was like a machine gun rapid-firing information that kept attendees' pencils flying and their eyes wide open. Drax pulled no punches, being very specific and backing his recommendations up with specific reasons for each item.

Mark Ferrell's "Worthshop" and "Getting What You're Worth" seminars focused on the fact that when you believe what you are worth, you can relate that value to your prospective clients. While often controversial, Ferrell continues to bring forth past attendees with testimonials documenting his concepts. Ferrell was so popular with attendees that his introductory seminar was repeated twice to let more people get a taste of his ideas

The extensive seminar schedule ran the gamut from Corbin White's discussion on how to increase karaoke profits to Dave Van Enger's inciteful look at problem solving. Proving that Mobile Beat is a show for all aspects of the DJ profession, the Vegas seminars included topics on both Club DJing and Mobile DJing.

On the club end, Paul Dailey detailed specifics on how seminar-goers could squeeze more money from their week nights in the night club and sports bar scenes. Using many of the games and tricks taught at Mobile Beat, jocks learned how to transform those antics into profits for happy hours and sports bars.

Doug Cox (center) relaxes with a couple of fans after his motivational talk "We Are the Champions"

Todd Mitchem attacked DJs' worst nightmares

The Country Panel: Gary Orr, Skip Stecker, Jeff Cook, Mike Bendavid and Hillbilly Rick

Attendees packed the seminar rooms for an opportunity to network, compare notes and make new friends.

Exhibits

Inside the Crown "Semi"

Alabama's Jeff Cook-going back to his DJ days

A true DJ's paradise-shopping on the show floor

Time for a quick massage: FREE-right in the exhibit area

Where else can you play with the latest DJ gear?!

For those interested in growing their businesses beyond what one person can do, the seminar "DJ Cloning: Multiples of Yourself" gave insight into how to expand your operation while maintaining that ever-important quality-control.

While almost every seminar was topic-specific, the "Potpourri For Profits" was a cornucopia of ideas. Among the topics discussed were providing audio for foot races, utilizing mailing lists, expanding into the video sales market and much more. This seminar contained a lot for those who wanted to take their spare time and turn it into cash.

Celebrity DJ Bobby Morganstein gave a very thorough presentation on Bar and Bat Mitzvahs. By actually hosting a mock Bar Mitzvah at the Mobile Beat Conference, Morganstein was able to exactly layout the details for a successful event.

Whether the topic was Latin music, school dances or how to become a multi-system operator, every seminar was packed with information designed to better equip DJs to take their businesses to the next level.

In the newly renovated exhibit hall, a myriad of new products made their debut, led by the Etek mixer/amp from Music Industries, Gemini's Disc-O-Mix 2.0, Stanton's S700 CDP, Pioneer's new translucent series, the new *Supertable Plus from Colorado* Sound 'N Light, the Marvel from American DJ and many others.

In addition to all the electronic wizardy, many exhibitors providing products or services to boost DJs' bottom lines were on hand.

Treats and Tricks

Continuing the Mobile Beat tradition of making sure no attendee goes hungry, a huge, Vegas style free buffet greeted the crowd as they arrived for the popular DJ All Star night. This bi-annual presentation of interactive tricks and crowd pleasing activi-

ties turned the spotlight on such DJ entertainers as Mark Weinstock from Party Nation, Fort Lauderdale, Florida; Tom Daddazio from DJ Elite Entertainment, North Arlington, New Jersey; Chris Mills from CJ's DJ's, Las Cruces, New Mexico; Brad Eley from DJ's To Go, Grand Rapids, Michigan and over a dozen others. Hosted by Ken Cosco and orchestrated by Jim and Gail Johnson, with Terry Moran in the DJ booth, the DJ All Star Show has become a signature of the Mobile Beat shows. And, to celebrate that fact that you need not be on stage to be an All Star, Mobile Beat's Vanna White (Heather Davis) kicked off Day-One of the three day event tossing All Star t-shirts enmass to those gathered in the seminar room!

Next, it's on to Chicago for the Mobile Beat Summer DJ Show (6/26-28/01) and then back to Vegas in 2002 for what promises to be the biggest and best winter DJ event ever!

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Mark of the Beat

By Anthony B. Barthel

2 Cool Chris

2 Cool Chris hails from Lancaster, California. This was Chris' second trip to a Mobile Beat DJ Show. He has followed some advice from the previous one and developed a gimmick-a flaming red beard. "I've met some really neat people here," says Chris, who came to the show to meet with others and learn more about both the business and performance ends of Mobile DJing. Several people at the conference confused Chris with this writer. Honestly.

Dan Moreland

Dan Moreland owns Thatz Entertainment in San Diego, California. He has been in the DJ profession for 15 years and was enjoying his third Mobile Beat Conference when we caught up with him.

"I'm here to learn as much as possible," he said. Beside the various seminars, he finds that he learns a lot from the interaction with others. Why not? DJs from all over the country attend the Mobile Beat Shows, bringing their experiences and ideas with them.

Greg & Rita McGuire

Husband-and-wife team Greg and Rita McGuire were enjoying their first Mobile Beat Conference this year. They come from Pleasant Hill, Missouri and were looking for interactive and promotional tips. How did they like the show? "Excellent!" was their unanimous response.

Joe Pesce

Joe Pesce has a very famous name. But what does it really take to get to the top? He's been to every Mobile Beat Show & Conference since the first one. Joe's company is Different Soundz Unlimited in Bedford Park, Illinois. You would think after all that time he would know it all, but in fact he says, "I always learn something new."

Karen Nelson

Karen Nelson, aka DJK, has been spinning tunes for a decade now. She came to the Mobile Beat Show to find new techniques for both music and interaction. She traveled to Vegas from Boise, Idaho and said this is her third time at the show. She appreciates both the seminars and all the interaction with other DJs.

Lee Waddell

Lee Waddell has quite a unique twist to his DJ service, which is known as Pianoman Productions. As the name implies, he plays piano and sings during the cocktail hour of a reception. And you thought your load-in was tough! So what brought him to the winter Mobile Beat Conference this year? "It was great last year!" Nothing like an encore!

Lorrie Wesoly

While she's not a DJ, Lorrie was hoping DJs would get to know her through contact at the Mobile Beat Show. Lorrie released a new song for first dances called "As I Walk Through This Life." She was very happy with the DJ response. "It's awesome. I got a big reaction from the DJs at the DJ All Stars!" she exclaimed. She also reported a growing response on the Web (www.lorriewesoly.com).

Nothy Garcia

Nothy Garcia is the co-owner of the Crystal Marquis in Whittier, California. The Crystal Marquis is a banquet and wedding facility located in an historic building. This stylish hall is a popular place to hold events in East Los Angeles. So what brought a banquet hall owner to the Mobile Beat DJ Show and Conference? "I want to be more diverse—I want to be a well-rounded event coordinator."

Nothy's style as an event coordinator is very similar to the character portrayed by Jennifer Lopez in the movie *The Wedding Planner*. Nothy is on top of everything, always in radio communication with her whole staff. "It's so important to know what's going on," she said. "Music definitely sets the tone, and I want people to stay."

Penny Taylor

This was Penny's first time at a Mobile Beat Conference. She has been in the Mobile DJ business for eight years now, and was looking for new marketing ideas, product vendors and tips for audience interaction. "I've learned a lot of great points here," she said. Penny came from Longwood, Florida to attend.

Ted & Leon Kraus

Ted and Leon Kraus of CMC Distributing, Brooklyn, New York cameto Vegas to meet their customers, competitors and generally keep their fingers on the pulse of the DJ industry " It's GREAT," they said of the convention. The brothers found many new customers at the convention.

Todd & Heather Davis

Husband-and-wife team Todd & Heather Davis own Sound Express in Oakdale, California. They've been to four Mobile Beat Shows—two in Vegas and two in Cleveland. One was free, since they won tickets at last year's Vegas gathering. Doug Cox and Mark Ferrell were their favorite speakers. Their company has 11 systems and continues to grow, partially due to the information gleaned from Mobile Beat seminars.

Getting To Know The Man Behind The Music

CrossMix presents Bob Carlisle at Vegas DJ Conference

By Anthony B. Barthel

"Butterfly Kisses" is a mega-hit that has established itself as one of the best father-daughter dance songs ever. At the Mobile Beat DJ Show in Las Vegas, singer/songwriter/producer Bob Carlisle got to know the people who play his songs every weekend—and they got to know him.

Before "Butterfly Kisses" became a hit, Carlisle already had a strong following in the Christian music market with albums regularly landing at the top of the Christian Contemporary charts. "You sell 100,000 albums in the Christian market and they put your picture on the wall," said Carlisle.

"Butterfly Kisses" wasn't actually supposed to make the album at all. It was a song Carlisle wrote specifically for his daughter on the eve of her 16th birthday. Like many fathers, he realized his little girl was growing up and, being a songwriter, set his feelings to music. On the night before her birthday, Carlisle's wife had spread out numerous photos of their daughter on a table to make a collage. It suddenly became apparent to Bob that his little girl had become a woman.

Bob Carlisle

The song remained on a cassette tape in his daughter's possession until one particular night, when several record industry executives were having a meeting at Carlisle's house.

Despite his objections, Bob Carlisle's wife insisted that the executives listen to "Butterfly Kisses." They did, with Carlisle himself leaving the room since he felt that the song was so personal. When he returned, all the execs were teary-eyed. The song made the album, but again, Carlisle wasn't interested in promoting it. He wanted to place it as cut nine. A friend of his insisted that it open the album, so only as a gesture to his friend, he moved it up to cut two.

The album had actually been out a year before a radio station in Louisiana played the song. As with many radio outlets, this one broadcasted a number of formats from one building. In this case, the Christian radio station also had a pop station sharing its roof. There was also a traffic reporter shared between the stations. "Apparently, that guy had some pull because he asked the pop station to play the song just once and they did." After that, according to Carlisle, the phones were ringing off the hooks for a week.

From that point the song took off. It went from the 195th position to number two on the Billboard Pop Charts in one week. That is amazing growth for any song. But, according to Carlisle, the experience of being at the top of the Billboard Chart is an odd one. He mentioned sitting across from an executive at KIIS-FM and having the executive say, "I don't know if you understand this, but you're life's about to change." That was an understatement.

Carlisle advises new artists to be very grounded in who they are. "It's easy to believe your own press. It's easy to believe you won't fall. You have to remain humble and you have to remain grounded in who you are. Be careful of what you wish for, it may come true. When you're at the top it's an insulated place. You have a whole lot of money so anything you want you can buy.

"This is the era of the manufactured artist and also the era of the 10-minute career. There's a trend right now for even Christian companies to sign 12-year-old kids. People tend to get signed 'cause they look good in leather pants.

"Success isn't about making a whole lot of money at all—I know a lot of people with a lot of money who are miserable. Success for me is being a husband and a dad and having friends. If you're always chasing that elusive thing it's never there. I've seen the top. At the top of the pop chart everybody's gunning for you. It's not a fun place to be."

Life at the top isn't everything it's cracked-up to be. Carlisle spoke of one newspaper reporter in Canada who dissected the song and attributed different verses to child abuse and other horrible things. The simple fact is that butterfly kisses, says Carlisle, are what happens when one's eyelashes brush against the cheek of another.

While Carlisle is classified as a Christian artist, he sees himself as writing about things he likes—cars, love, life, etc. While some in the Christian community patted him on the back for "stealthing" a Christian song into the mainstream he insists that it wasn't about that. "Butterfly Kisses" was a song between he and his daughter and nothing more.

So what of the Mobile DJ's role? Bob Carlisle would like to see some sort of licensing program similar to the one in Canada. One of the many reasons he was looking forward to attending the Mobile Beat Conference

was that it would give him an opportunity to actually meet the people who have been playing his song every weekend.

"Every week I get letters and e-mails from folks saying, 'Oh, they played your song at my friend's wedding!' I wanted to see who 'they' were!"

Carlisle indicated that the Mobile DJ is such an overlooked promotional opportunity for record companies. "They ought to be flooding you guys with product," he said.

The recording artist had a few words about the digital domain that has been in the news so much lately. "The illegal stuff is genuine theft."

According to Carlisle, the record companies really stack the deck in their favor and still enjoy the benefits of large distribution networks. He agrees with many prognosticators, that as the Internet becomes more significant, many more small labels will become successful. "It's interesting. The idea that an artist can make a record and put it out there and people can buy it, means they can see the same revenue from 1,000 records as they would with 7000 records. They can sell 1/7th the records. They can sell 50-60,000 units and generate the same revenue as if it had just gone platinum."

Spending time with Bob Carlisle was a refreshing experience. He is a person who is well grounded, friendly and logical. Now Mobile DJs know a little more about the artist and the song, and the artist knows a little more about the folks who bring his song to audiences every week.

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Mobile Beat DJ ALLSTARS

COMING BACK TO THE GALAXY

After time away, a DJ returns to spin again

If you were born after Woodstock, Watergate or even Star Wars, you need to know that the mid-seventies saw the heyday of a certain little trend in pop music called "disco." In case you've never seen pictures, this popular genre of dance music actually generated an entire subculture with its own style of dress (loud), and a whole list of other vices. While recent efforts to resurrect the disco look have largely failed (thankfully), the dance-inducing sound of disco has resurfaced and become standard fare once again, if not a full-blown craze, on many of today's dance floors.

There...

The return of disco music parallels the return of at least one DJ to the mixing table after an absence of about a decade. Carmelo Bagnato of Cliffwood Beach, New Jersey got into DJing during the mid-seventies, while disco reigned on the charts and the shear joy of dancing had been rediscovered by a generation tired of extended hard rock guitar jams and laid-back (zzz) pop. Carmelo made his way into the NYC metro club scene, starting in East Side Manhattan bars, working his way up to larger, more trendy clubs in the city and over in New Jersey.

Carmelo's first stint as a DJ was tied to disco and disco had its home in the clubs, so mobile work was not his gig at that time. And alas, every popular dance craze fades after a while. Disco had a long run (and it never totally "died," if you think about it) but all good things come to an end. When disco faded, Carmelo reluctantly exited the DJ world as well.

...and back

Just as all popular crazes fade, things that people have enjoyed during younger days often stay with them and call them back to the fun sometime in the future. For Carmelo, the DJ bug had bitten and he was infected for life, as it turns out. His relapse came a decade-plus after the fall of the disco kingdom (around 1980, for all you whipper-snappers). He explains: "I quit being a DJ when disco went out of style. But I always missed it and decided to go back to it in the nineties, building up my equipment with whatever cash I had. I formed Galaxy Disco, a Mobile DJ company, and started lining up gigs at the Elks, VFW, Knights of Columbus halls, fire halls as well as local clubs and bars." So far, he has built up a regular client base in northern New Jersey and surrounding areas. The amount of work coming Galaxy Disco's way has also led to an additional small system for some events, run by DJ Diane. Summing up his feeling about getting back behind the mic and mixer, he says, "Being a DJ is part of who I am." You can't argue with a feeling that strong.

The spiral of success

Galaxy Disco is now a successful operation that Carmelo is constantly striving to improve. During the twenty-five-plus years since he first spun a disc Carmelo has developed a "whatever it takes" attitude toward customer satisfaction. "I always try and read the crowds and do whatever is necessary to motivate the dancers, to keep them on the dance floor." He keeps an open mind and enjoys the challenges that each gig brings his way. This positive attitude is paying off: "My

Carmelo Bagnato mixes music and a constellation of lighting effects with Galaxy Disco.

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Halloween revelers boogie in costume as Carmelo calls the steps.

customers always compliment me on my work. They give me helpful tips and additional bookings...I am constantly looking to improve my show and rely on my satisfied clients to spread the word about me to their families and friends...Communication plays an important part with my customers." As a result of his efforts, Carmelo has been able to charge a starting price of as much as $1,000 for some high-end gigs, a reasonable but well-earned price for his area. He also shares his talents at benefits for various worthy causes in order to give something back to the community.

Under the bright lights

When it comes to the tools of the trade, Galaxy Disco's founder shares the feelings of many DJs when he says, "What I love best is spinning the variety of music in my collection." He is also as much of a gear head as the next guy (see sidebar).

An important part of many Galaxy Disco gigs, especially those involving teens, is lighting, lighting and more lighting. Carmelo is proud of his ability to combine just the right music with a stunning light show that really gets the crowd going. "The kids go wild with my light arrangements, especially at my Sweet 16 bookings." The accompanying sidebar offers a sample of the lighting constellations available to Galaxy Disco clients.

When opportunity knocks

A brief anecdote illustrates what happened when Carmelo was in the right place at the right time, and was prepared to seize an opportunity. It certainly offers some food for thought.

Carmelo had an afternoon gig and also made arrangements to go out with his wife and some friends to a small club later that evening. While at the club, he overheard the manager telling the bartender that their DJ for the night had called in sick. He was asking him if he knew anyone he could call on such short notice. The place was already packed with people.

He sized up the situation, and armed with a full load of CDs in his van, Carmelo spoke up, offering his services for the evening. The manager, happy for the easy solution, agreed.

When the night was done, everyone had had a great time. The dance floor remained packed until closing. The bottom line? "The manager liked the way I had kept the customers on the dance floor—and he offered me the job."

This just goes to show you what can happen when you follow your dreams and prepare yourself to achieve your goals. Being prepared lets you seize the unexpected opportunities that come your way. Following his dream, Carmelo Bagnato of Galaxy Disco came back to the thing he loved doing the most and hasn't looked back.

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Mobile Beat DJ ALLSTARS

Dancing in the Spirit

MC Joy leads the chorus line

Filling a niche or two fits this Christian mobile just fine

As a Mobile DJ, Southern California's Jim Henry—The Compact Disc Jockey—thought the most important thing was to be well rounded and cater to a diverse marketplace. However some of Anthony Robbins' advice changed his perspective: "If you want to be happy, then do something that you love and are passionate about." Robbins also says, "The most successful people in life make friends the best." Jim took these ideas to heart and has since tapped into two large segments of the local culture, the Christian and Hispanic markets. A Christian himself, Jim calls himself MC Joy, reflecting his passion to sow seeds of pure fun at his gigs. "I discovered that in order to 'make friends the best,' I had to really love my neighbor as myself."

Seeds are sown

Before going into business, Jim gained valuable experience at parties at his college fraternity (Sigma Chi, at UCLA). He would make his own party mix cassettes and his frat brothers would rave about them.

Years later, a particular Christian party was to prove decisive. "A friend of mine from church was throwing a house party but had no music. I offered to bring my CD player and CDs. The party was a huge success." At the end of the night his friend complimented him and asked if he had considered DJing professionally. He answered, "No, but you've given me a great idea!"

Two weeks later he was in business. That was November 1988. Over a thousand weddings later, Jim has established himself as one of the most respected DJs in his area. He ranges from Santa Barbara to San Diego and from Palm Springs all the way to Hawaii for gigs. He typically charges between $800 and $1,200 for a four-hour performance.

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Mobile Beat DJ ALLSTARS

Jim performs and mentors a teen from Young Life

Faithful fun

More than half of The Compact Disc Jockey's events are within the Christian community. Accordingly, he spends over half of his advertising budget in Christian newspapers, directories and bookstores. His clients are looking for a DJ who shares similar spiritual values and behavior. "I would never say anything unwholesome or off-color," Jim explains. "More importantly I identify myself as a follower of Jesus Christ and someone who can celebrate life soberly." Many of Jim's clients do not serve alcohol at their weddings and rely on Jim to really create a festive atmosphere.

Jim is also very active in community service. He spends fifteen hours a week volunteering as a youth leader and mentor to teenagers in Redondo Beach, his home base. Through the organization Young Life, he offers teens direction and love. "I even get to show them how to have fun. I hire one teenager for every event I DJ, and teach them life lessons about responsibility in business and festive settings," he says. "We hang out together and become friends." Jim realizes the impact he may have: "I am who I am today because a kind adult loved me and made me feel valuable."

¡Celebre!

Jim Henry, AKA Jaime Enrique, also has a Hispanic background (specifically, Venezuelan) and has carved out a niche in this lucrative market as well. In the following, he shares his firsthand experience with us...

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Whether it's a wedding, Quinceñera (an elaborate, wedding-like 15th birthday celebration for Hispanic girls), house party or other event, you need to offer music reflecting the hues of the Latin rainbow. The Mexican community favors Cumbias, Mariachi, Rancheras and Banda, while Puerto Ricans, Cubans and other South Americans like Salsa and Mambo. Merengue hails from the Dominican Republic. Samba and Bossa Nova are Brazilian favorites, while Spaniards prefer Flamenco. Then there's Soka, Lambada, Boleros, Bachata, Vallenato, La Changa, Rumba, Cha Cha, and more!

Overwhelmed? Fear not. You don't have to know them all, but having authentic Latin music in your library can help you target clients who are ready to book you. Here are a few simple ways to get prepared:

- Purchase some Latin compilations and listen to them. Try to get a feel for the differences between the various styles.

- Ask your clients to provide some of their favorite CDs and have them label their favorites, mentioning the style of each.

- Find out what's hot in Latin music by consulting the new Billboard Latin chart.

- Seek out Latin collections from your CD compilation service.

- Check out Latin music Web sites for info and downloads.

Righteous Sounds: Sources for Christian Dance Music

NSoul Records (LA) - upbeat dance remixes of contemporary worship songs and well-known hymns.

One Way Ministries (Colorado) - modified versions of popular secular dance songs, such as "Everybody Dance Now," "YMCA," "Stayin' Alive," and more.

Check out the Christian Contemporary or Gospel sections at your music store or religious bookstores for house, hip hop, rave, ambient, techno, Latin gospel and reggae by Christian artists.

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e-BEAT

Making a Name for Yourself on the Web

By Reid Goldsborough

What's in a name? The latest online moniker news

Domain names may seem inconsequentially geeky, but their import is profound, cutting to the very identity of Web-based enterprises. A lot is changing in the world of Web names, including the introduction of free domain-name services.

Most commonly, a domain name is a Web site's address expressed in an easily recognized way, as in "Yourname.com." Anybody can obtain a domain name for a site, from multinational companies to grade school children.

Trademarks and online name-calling

Problems arise when individuals obtain domain names similar to trademarked business names. In the past, "cybersquatters" would buy and sit on these names in hope of selling them for big bucks when companies later created Web sites. Regulations now prevent this, but they haven't stopped squabbles.

Internet toy retailer eToys.com offered to buy the domain name of Swiss artists' collective Etoy.com. When Etoy declined, eToys.com went to court. Similarly, e-Cards.com called in the lawyers against Ecards.com.

Pop star Madonna got hot under her collar when a New Jersey porn merchant bought the domain name Madonna.com from a bulk domain-name registrar then used it for a porn site. The New Jersey man also registered the names GMsucks.com, TWAsucks.com, and similar names related to large companies.

According to the rules of the Internet Corporation for Assigned Names and Numbers (ICANN), the non-profit corporation responsible for domain-name management, a trademark owner can confiscate a domain name that someone else is using "in bad faith" for example, by holding it "primarily for the purpose of selling" it to a trademark holder.

A free-speech issue arises with bona fide parody sites. Individuals critical of companies or their products have created Web sites expressing their views, often giving their sites monikers along the lines of Companynamesucks.com. Proactively, some companies have registered these names themselves. Verizon Communications, the company created from the merger of Bell Atlantic and GTE, owns Verizonsucks.com. In response, one parodist registered the domain name Verizonreallysucks.com, which got the attention of Verizon's lawyers. Typically when confronted by a well-financed legal team, parodists throw in the towel. In this case, the parodist went on to register the domain name VerizonShouldSpendMoreTimeFixingItsNetworkAndLessMoneyOn Lawyers.com. Verizon gave up.

Just drop a few names

Despite silliness such as this, domain names are serious business. Recently Mortgage.com, a victim of the dot-com doldrums, sold its domain name for $1.8 million. Earlier, "business.com" sold for a hefty $7.5 million. The typical cost of buying a domain name already owned by someone else is several thousand dollars.

To facilitate the sale of domain names, Register.com, a reseller of Internet domain names, just launched a service that lets you bid for any of the 20 million names already taken. The company estimates that half of domain names are unused by their owners, often overcautious companies that register hundreds of variations of their corporate name.

To open up the domain-name space, ICANN recently approved seven new "top-level" domain names. Now, instead your dot-com ending with ".com," it can end with ".biz." Other choices, with undoubtedly many more to come, are ".aero" for airline businesses, ".coop" for co-ops, ".pro" for professionals such as doctors and lawyers, ".museum" for musuems, ".name," for personal sites, and ".info" for anybody.

Becoming master of your domain has also gotten easier.

To use a domain name, you typically had to search for one not already in use then pay Network Solutions $35 per year in registration fees. Other registrars emerged a year and half ago offering other packages—check out RegSelect, (www.regselect.com) for details on the most popular options.

RegSelect

Getting your name out there

New services have sprouted that now offer domain-name use for free. In exchange, NameZero.com (www.namezero.com) and NameDemo.com (www.namedemo.com) both place ads on your site. DomainZero.com (www.domainzero.com), on the other hand, e-mails you the ads, leaving your site unscathed.

I've been using DomainZero.com for a few months for a site about an interest of mine, collecting early American "Draped Bust" coins. Draped Busts, now with the domain name draped-busts.com, lets me share this interest with anyone interested, which was the original purpose of the Web and is still one of its best features.

What's your name again?

Despite the current hullabaloo over domain names, some think catchy names are overrated, pointing to the dot-coms that paid large sums for names but failed anyway. What's more, voice recognition and other technologies may make domain names far less important in the future.

Still, for any Web site today, a good domain name can be a powerful way to get people through your virtual door.

For more information about domain names, check out Internet Goldrush: Domain Name News & Information (www.igoldrush.com) and CNET's Domain Tools (www.builder.com/QuickReference/DomainNames).

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

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e-BEAT

The Incredible Shrinking Jam

By Dan Walsh

Yet another media format pursues MP3 market

Mobility is not only for Mobile DJs in this age of MP3. Digital audio companies are constantly developing new approaches to the challenge of taking your music with you. One recent entrant to the compressed digital audio arena is the IJ-360 PocketZip™ digital audio player from I-Jam Multimedia, which plays Iomega's PocketZip™ discs, as well as I-Jam's new LP™ (License Plate™) prerecorded discs.

Let's get small

Each of the discs is about the size of a silver dollar. The LPs are recorded in Windows Media Format and support Windows Media digital rights management (DRM) exclusively. They can be played on any device which uses Iomega's PocketZip technology but cannot be copied or re-recorded. For now, new LP releases will retail for $19.98. So far, EMI, Word Records and retailer Tower Records have supported the new release format.

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What about recording your own music? Iomega's PocketZip discs give you 40MB or about 120 minutes of recordable music storage on each coin-sized disc. They are compatible with both MP3 and the Windows Media Format. Best of all, they cost $10 per disc. The advantages over more expensive solid-state flash memory cards are obvious. If you don't absolutely hate the idea of relying on moving parts to play your digital music, then PocketZip technology offers the smallest and least expensive playback option currently available.

It remains to be seen whether DJ product manufacturers will incorporate this tiny technology into professional playback devices any time soon. Consumer response to the new push by I-Jam and Iomega will certainly influence any further adoption of the media. In the meantime, you can at least enjoy listening to your personal tunes on the new IJ-360 player, or substitute two of them for your pair of back-up mini CD players.

IJ-360

Playing around

The palm-sized IJ-360 uses iObjects Dadio™ operating software for downloading, recording and playing your tunes. Besides supporting MP3 and Windows Media formats, the system will be upgradable for future formats as well. Features include a customizable EQ, anti-skip design, forward/reverse, back-lit VCD display (track title, artist and album info), disc space display, a fast USB connection, bundled Windows Media Player 7 software, and rechargeable 12-hour lithium ion batteries. The IJ-360 also comes with headphones, a carrying case, and two PocketZip discs to get you started. It retails for $299.95.

Bring me up-to-date

In other, more DJ-specific MP3 news, some new software is available for your spinning pleasure. Visiosonic released three new DJ applications, PCDJ SILVER, PCDJ BLUE, and PCDJ RED. PCDJ SILVER is their new entry-level dual-deck app. It is available as a free download at www.pcdj.com, but it still packs some pro features. You can mix play and mix two MP3 or WAV files, set two cue points per song, and beat match the songs with a single mouse click. Being freeware, banner ads are also part of the package.

PCDJ BLUE (MSRP: $99.95) is a step up, with a Fraunhofer-99 encoder, searchable database, auto-calculation of BPMs, and 10 fast-access cue points per song. You can search by artist, track name, song version, comments, or even BPM range. Normalization is included to smooth out volume levels between tracks, along with auto-gain adjustment. You can also record your live mixes in MP3 or WAV formats. Additional high-end features found on PCDJ RED (MSRP: $199.95) include a complete sample/loop manipulation section (create, store, play, sync, trim). You can rely on always achieving beat-matched crossfades with its continuous beat synchronization function. The priced PCDJ titles mentioned here are being distributed by Numark Industries (www.numark.com).

ALCATech has also released a new version of their BPM Studio application. Version 4 now offers a choice of two hardware controllers, automatic gain control, Print Designer for generating professional-looking song lists, six quick-start cue points for any track location or sample, fader-start support and much more. A disc-at-once extractor copies entire CDs while still allowing individual track selection afterwards. A number of software/hardware pricing combinations are available; see www.instant-audio.com (their U.S. distributor) for details.

Beat Count Rises with Mercury

By David Kreiner and Kevin Hastings

Just as the temperature begins rising all over the country, a new crop of killer remixes shows up to make all things in clubland even hotter. Tempos are increasing as radio adds more high energy songs to their playlists.

There's a brand new remix (relatively speaking) that takes current modern/alternative rock hits with no explicit lyrics and adds extended DJ-friendly breaks to mix over. We're talking about ***Culture Shock #6***. Starting off with the huge alternative rock radio hit "Last Resort" by Papa Roach at 91 BPM. A killer 32-beat drum intro and outro will mix with any 90-100 BPM songs out right now. The biggest hit on this set is Crazytown's "Butterfly" at a groovy 104 BPM. Clean production and sparse remixing stay true to the song's original danceable rock vibe. One of the dance world's big hit artists, Moby, gives us a 98 BPM alternative treatment on his latest, "Southside" with No Doubt's Gwen Stephani helping out on vocals. Although Moby is known for high-beat music, this song has a real sexy down-tempo feel that will work really nice after eleven PM. Lots of beats to play with and a cool Smith's "How Soon Is Now?" guitar sample thrown in for fun.

A little harder but still very danceable is "Bartender" by HED P.E. at 97 BPMs. Another groovy low-beat vibe keeps this one going with the playful "I Just Want Your Company" chorus. Another huge alternative radio crossover hit is "Rollin'" by Limp Bizkit clocking in at 98 BPM. This cruncher features a long 32 beat intro and real heavy guitar work that keeps it rollin' along. DMX, Redman & Method Man are absent from this version, as it keeps to the rock version.

The second half of the set picks up the tempo with Orgy doing their latest alternative dance club hit "Fiction (Dreams in Digital)" at 121 BPM. Heavy guitar is thrown down over the dance beats. No one but the folks at Culture Shock had the stones to do a remix of Rage Against the Machine's radio hit "Renegades Of Funk." A slammin' 32-beat intro and a speed of 125 BPM make this one real easy to place in your nightly sets. One of the best cuts on this set!

Kicking major butt is "Original Prankster" by The Offspring at a blazing 149 BPM. This remix is really clean and easy to use with lots of danceable beats. All previous issues of Culture Shock include a few "Recurrent" cuts. Issue #6 is no exception, featuring Sublime's 1997 gem "Doin' Time" at 81 BPM. Just in time for summertime, this remix features a light, sparse reworking of the song and will work great as a set starter.

Closing out the set is Skinny Puppy with an Industrial classic cut from 1988, "Testure" at 118 BPM. This song still sounds new and the remix kicks! Try mixing this one with CCCP's "American Soviets" or "Head like a Hole".

Next up is ***Ultimix #81***. This collection gets right to it with the huge radio hit "Love Don't Cost A Thing" by Jennifer Lopez at 97 BPM with a slick R&B vibe. Lots of holes and 32-beat breaks to play with. Next up is an Industrial/Euro-style dance hit from Miss Jane called "It's A Fine Day" at a peppy 133 BPM. Even though this song is a year old, it is still on many club's late-night playlists. Try mixing this with Kraftwerks' "Tour De France." One of the biggest hits on this set is "Around The World" by ATC at a. Keeping true to the track's Euro dance feel, this is a perky 132-BPM, streamlined remix by Stacy Mier. This one would work great with Lipps Inc.'s "Funkytown".

"Spente Le Stelle" by Opera Trance, featuring Emma Shapplin on vocals, is here with as a blazing 138-BPM late night pumper. This largely instrumental song will be a big techno favorite this spring and summer. On the down tempo tip is "Liquid Dreams" by O-Town at 108 BPM. It features vocal samples from Britney Spears, Destiny's Child, and other teen bands that subtly spread throughout. It's a good set-starter, but it's really too light for anything late-night.

You'll find a smoker by freestyle queen Sa-Fire called "Let Me Be The One," at 134 BPM. This is done with a late-night trance feel and some freestyle beats thrown in for flavor- a killer for post-midnight sets. A clean 103-BPM remix of "Butterfly" by Crazy Town stays true to the original and is very accessible with a clean 32 beat intro. Another late night pumper is "Not That Kind" by Anastacia. Clocking in at 126 BPM. The remix treatment on this non-radio song is definitely

retro 80's. "Holler" by the Spice Girls, at 110 BPM, features a good remix, but this song is going nowhere. Closing out the set is an NRG treatment (130 BPM) of "The Power Of One" by the only real diva of dance, Donna Summer. Lots of breaks and holes to play with and a real retro feel make this remix a lot of fun.

Pro Mix, a great new remix servicer, has come out with the latest in their dance series, ***Pro Mix #4*** . Release #5 will be available by the time you read this. Starting off #4 is a clean dance remix of "She Bangs" by Ricky Martin at 137 BPM. It has lots of late-night energy and beats to work with. "Love Don't Cost A Thing" by Jennifer Lopez, at 98 BPM, is presented here with a tight R&B vibe that will work with all the other girl group stuff out right now. A non-radio hit "Take Your Time" by The Lovebite is a mostly instrumental song (129 BPM) that is great for play during the wee hours.

Pro Mix is the only remix service to do a remix of "Independent Women,Pt. 1" by Destiny's Child. The cool part is that they housed it up to a spankin' 125 BPM that will really kick after midnight with its strong synth bass and drums. Keeping the BPMs raging is "Around The World" by ATC at 132 BPM. A 32-beat intro gets it going with light vocals over a biting synth bass line. Rozalla's "Everybody's Free" gets a royal facelift from veteran DJ and remixer Richard (Humpty) Vision at a mostly instrumental 140 BPM. This song will never die and this remix will keep it crankin' throughout the hot season.

"Sandstorm" by Darude, at 136 BPM, is the standout song on this set. This instrumental track kicks major butt and will continue to do so all summer long. Super clean remixing and production make this song a pleasure to play. Amber's hit songs are compiled here into a "Remixed Medley" at 131 BPM, featuring "Sexual," "Love One Another," "One More Night," "This Is Your Night" and more. The disc ends with her "Love One Another" at 132 BPM.

For those on the Urban side of things, ***Funkymix #48*** will keep the floor funking. First up is Wyclef Jean, featuring Mary J. Blige, with the radio hit "911." This cut borrows the guitar riff from Edie Brickell's "What I Am" and moves at a modest 89 BPM. It's a nice tight, simple mix from Mark Roberts, easily programmable into any set. "Freak," from Camron, is the next cut on this remix issue, a solid mid-tempo cut clocking in at 110 BPM. The mix features some nice sampling work and uses the keyboard sounds from Sheila E.'s "Love Bizarre," making this track instantly familiar to the Top 40 and hip hop crowds. These days Snoop Dogg seems to be everywhere; here he introduces us to his latest act, Doggie's Angels, and their smash hit "Baby If You're Ready." Dave Jackson hypes the mix up with some samples and edits, making this track a sure crowd pleaser. Next up is a new track from Master P. called "Souljas" at 100 BPM. Stacy Mier spices the track up with No Limit samples and some tight scratching. You will hear this track banging at a boot camp near you.

Young sensation Lil Bow Wow is here with his latest smash "Bow Wow (That's My Name)." Jason Willmon takes this down-tempo track and turns it into an up-tempo (130 BPM) mover. Some nice key work and a sped-up vocal make this remix programmable into your booty sets. Superstar Mya has two tracks here that you can play separately or as a medley: they fade into one another nicely using an acapella loop that bridges the tempos. "Free," at 108 BPM, is a nice, energetic track sure to get the ladies out on the dance floor. Stacy Mier keeps the mix simple and precise. Mya's female anthem "Case of the Ex" is next, with Mark Roberts on remix duties. He structures the mix perfectly and keeps the feel of the original intact. Funkymix # 48 rounds out with DJ 2nd Nature's "Hip Hop Medley 2000." This 18:34 medley ranges from 82 to 110 BPM and includes most of the big hits from the year 2000 including: Nelly's "Country Grammar," "Jumpin Jumpin," by Destiny's Child, Outkast's "Ms. Jackson," Dr. Dre's "Next Episode," "Party Up," by DMX, Ja Rule's "Between Me & You," Eminem's "Real Slim Shady" and many others! DJ 2nd Nature does a great job of blending the tracks together and creating a memorable mix.

David Kreiner is the owner of The Source DJ Music Supply. All the CDs reviewed above are available at www.thesourceformusic.com. You can also check out most tracks through streaming audio before you buy. Call 800-775-3472 or e-mail scmsrecord@aol.com to receive a free catalog.

Culture Shock #6

Last Resort	PAPA ROACH	91
Butterfly	CRAZYTOWN	104
Southside	MOBY F/ GWEN STEFHANI	98
Bartender	H&O P.E.	97
Rollin'	LIMP BIZKIT	98
Fiction (Dreams In Digital)	ORGY	121
Renegades Of Funk	RAGE AGAINST THE MACHINE	125
Original Prankster	THE OFFSPRING	149
Recurrent Cut (1997) - Doin' Time	SUBLIME	81
Classic Cut (1988) – Texture	SKINNY PUPPY	118

Ultimix #81

Love Don't Cost A Thing	JENNIFER LOPEZ	97
It's A Fine Day	MISS JANE	133
Around The World	ATC	132
Spente Le Stelle	OPERA TRANCE F/ EMMA SHAPPLIN	138
Liquid Dreams	O-TOWN	108
Let Me Be The One	SA-FIRE	134
Butterfly	CRAZY TOWN	103
Not That Kind	ANASTACIA	126
Holler (CD Bonus)	SPICE GIRLS	110
The Power Of One (CD Bonus)	DONNA SUMMER	130

Pro Mix Dance #4

She Bangs	RICKY MARTIN	137
Love Don't Cost A Thing	JENNIFER LOPEZ	98
Take Your Time	THE LOVEBITE	129
Independent Women Pt. 1	DESTINY'S CHILD	125
Around the World	ATC	132
Everybody's Free	RICHARD (HUMPTY) VISION F/ ROZALLA	140
Sandstorm	DARUDE	136
Amber Remixed Medley	AMBER	131
Love One Another	AMBER	132

Funkymix #48

911	WYCLEF JEAN F/ MARY J BLIGE	89
Freak	CAM'RON F/ RUFF ENDZ	110
Baby If You're Ready	DOGGY'S ANGELS	97
Souljas	MASTER P	100
Bow Wow (That's My Name)	LIL BOW WOW	130
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It's The Way You Run It

By Greg Tutwiler

Contests—you either love 'em or hate 'em. They are a necessary evil if you regularly participate in karaoke at the club level. Sooner or later you'll find yourself in the middle of one. Whether it's because you're saving a drowning night, kicking off a new night or it's part of some promotional giveaway, the singing contest is a staple of the karaoke life. For the singer, a contest can be the ticket to the next level in their pursuit of a professional singing career. For the KJ, improperly running a contest can cost you a bundle, in money and reputation.

KJs have feelings too

Talent contests are always a popular draw. Anytime singers have the opportunity to be the "best of," or "number one," they line up to participate. The competition feeds their passion for singing at a higher level than they are normally used to. Everyone desires the opportunity to sit on top of the world for a while. Vocal competitors are no different. Karaoke customers in general are more demanding than a dance audience. As disc jockeys, depending on the environment, we may never come face to face with our customer. KJs, on the other hand, develop a relationship with each and every singer. The singers demand that relationship. They need you to know them and appear to care about their lives. As KJs, we must understand this delicate relationship when we began to set up any kind of competition. It is crucial to the outcome of the event.

Three key talent contest elements:

1. Keep it short. Six to eight weeks is more than long enough to run a contest. If you drag it out too long, everyone loses interest in it. Qualify two winners each week and on the seventh or eighth week conduct a championship with all of the weekly winners to produce a single champion.

2. Offer quality prizes. An opportunity to advance further in a national contest is good but it's not enough by itself. And a title is nice too, but it's still not enough. People like to win "something." Cash speaks volumes to contestants. People like travel packages too, as long as they are legit. Work with a travel agency on this. They may be willing to barter for advertising. Bogus travel vouchers will come back to haunt you. It is also helpful to give more than one prize. Establish categories like male, female and duet and offer first, second and third place in each. Obviously, everyone wants to win first place, but receiving second or third is better than losing. And having more prizes available will help you attract a larger group of participants.

3. Be fair! This is paramount. If the singers even suspect that you are participating in the selection process, it will cast doubt on the validity of the outcome. Remember, you have the most to gain or lose here. You have to think long term. At $200 a week, this gig is worth over $10,000 a year to you. The last thing you want is for the crowd to turn on you and create a fast exit for you from the lounge. Running a fair contest will also open up more doors for you down the road. Singers require a fair host. If they don't feel like you are treating all of them equally, they won't come out to your show.

Planning for success

Prep work prior to the contest will alleviate a lot of last minute headaches. It's tough to decide today to start a contest tomorrow. There are so many things that go into running a successful contest.

Here are some additional points to consider:

- Pick a date four to six weeks ahead of the start of your

event. Give yourself and the club plenty of time to get the word out to the karaoke community. Let the excitement build. If you can create anticipation, it will translate into dollars.

• Contact your local newspaper and radio station about the competition. Send press releases to as many places that you can think of. You may get some free advertising out of it.

• Line up your prizes early so you can use them in your marketing. Get some local businesses to sponsor the event. A lot of companies will "donate" prizes in exchange for the publicity. If you're hosting the contest in a hotel lounge, see if they can trade out some rooms with another property. You can use these to create travel packages.

• If you're planning to link up to a national contest, know when their deadlines are so you can finish your contest on time for your winner or winners to continue on.

•Print fair, legible score cards for the judges and allow the contestants to see one. Make them aware of the criteria upon which they will be judged. Many singers take this seriously and will want to practice. It's important that they know what the judges are looking for.

• Solicit someone other than a judge to tally the scorecards, somewhere away from the club, to prevent any possible cheating. You should also assign numbers to the singers instead of using their names. Then have the score counter not be present at the actual competition. This will completely eliminate any potential bias. The scorer will not know which numbers go with what singer.

Judge not

The issue of judging is also an extremely important and touchy aspect of any contest. The judge holds the fate of the singers in their hands. You, as the host of the event, should never act as a judge—ever. Bring in outside judges. Here again, it is so important for the contest to be fair. Your reputation is at stake on this one. You do your job, and let the judges do theirs. When you act as judge, you violate that relationship with your singers. You may be the fairest person in your town, but someone will question you on this one. There are way too many feelings and egos at stake here to risk loosing a gig over it.

I spoke with Bill Keller, director of Talent Quest, a new national singing competition, about karaoke contest judges. He shared this story with me: " I was standing on stage among a congratulatory crowd who were hugging and tugging at a winning contestant. In the distance there were several groups of unhappy revelers. Each group was gathered around one of the non-winning contestants, every one of them sending the evil eye, and they felt righteous about it.

"By all accounts this was the best singing contest I'd been associated with in over ten years of hosting karaoke competitions. It was a large event, attracting a huge crowd and numerous contestants. Admittedly, any one of the top five finalists of this particular contest could have been the chosen winner. The contestant I secretly thought should have won, didn't. At that moment, I was quite happy to be the one handing out trophies instead of score cards."

When selecting your judges, do not use regular club patrons. Have a few local radio or TV personalities stand in. Bring in a local sports celebrity. Maybe you have some professional musicians nearby; they make great judges. The point here is twofold. Outside personalities create outside interest in your contest. But most importantly, you eliminate any accusations of favoritism by not selecting someone from the singers' peer groups.

Ultimately, contests are a very useful asset to the KJ if done properly. And they are becoming more and more popular. Spending some time planning ahead before diving in, and taking the time to understand how to run an effective contest will make all the difference in the outcome of yours.

Greg Tutwiler is the managing editor of *Karaoke Singer Magazine (www.karaokesingermagazine.com)*. You can contact him with ideas, questions or comments at KaraokeEditor@aol.com

Talent Is In The Ears And Eyes Of The Beholder

While traveling through central Arizona I came upon a banner hanging over the front door of a bar in the small town of Wickenburg. The banner announced a karaoke contest and as luck would have it, the contest was beginning in about an hour. I decided to stop in. To my surprise, the place was packed. Warm-ups were in progress. The singers were great, but no one seemed to be overjoyed by any one of them. When the contest started, the results were the same. There were several excellent singers but none of them elicited a huge audience response.

As would be the case in a story like this, the last singer was a farmer who worked in the cantaloupe fields to the north of town. Well tanned from working in the sun and dressed in bib overalls, with dirt clinging to the soles of his boots, he donned a well-worn Panama hat on his head, and jumped up on stage. Snickers and a few bouts of raucous laughter filled the air. Next came a deathly silence as the man took the microphone in his hand.

In a moment the familiar tune of Right Said Fred's "I'm Too Sexy" began to pulsate from the speakers. As the man gyrated about the stage grinning from ear to ear and roughly blurting out the words to the song, the crowd went wild. Everyone was on their feet clapping, whistling and cheering the stranger on. When the final votes were tallied and the winning contestants announced the farmer had placed third, above many of the more talented vocalists.

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Wedding Receptions: The Big Picture

By Jay Maxwell

Here at Jay Maxwell's Music By Request, we guarantee every bridal couple who books us that music will be playing from the time the first guest arrives, even if it is before the contracted start time. From that moment until the party is over, music is continuous with only one exception: we don't play music during the blessing and any toasts. Surprisingly, some of our fellow DJs find it amazing that we don't take any breaks, but it's a huge selling point, especially when a couple is deciding between a band and a Mobile DJ.

Wide-angle view

The main reason we always hold a consultation with the bride and groom is not just so they can tell us what they want for a first dance; they could do that over the phone. We meet with them because we need to know the "big picture"—what they want us to play during all parts of their most important event. Knowing what dance music to play is certainly important, and has been the typical focus of this column over the past decade.

However, knowing what to play during the time when guests arrive, during the cake cutting, bouquet and garter toss, all the way until the final song of the evening is as crucial as knowing what to play to get everyone in every age group up on their feet dancing.

As regular Mobile Beat readers know, different areas of the country have various formats and lengths for wedding receptions. Afternoon receptions here in Charleston, South Carolina tend to run three hours while evening receptions average four hours. In some parts of the country, those averages may be five and six hours respectively. In fact, when someone books us for five, six, seven, or even eight hours, we usually find they are not from the South but from the North, Midwest or West Coast. The point here is that a three or four-hour reception is a relatively short period of time, especially when you consider that at least half of that time you are not playing dance music. Often, we find that people have less than an hour for dancing. While allowing ample time for dancing is important, top priority is creating for the bride a memorable and stress free reception.

The guests arrive

Typically, before the bridal party arrives, we recommend playing light background music until the first guest arrives. While classical music, the Big Band sound, and jazz is the traditional fare, vocalists and love songs from Top 40 to country are also appropriate and welcomed by many bridal couples. Avoid sounding like an elevator.

When playing classical or Big Band music, don't just track the entire CD. Some songs will put your guests to sleep, while others are overpowering. Why would you play the "1812 Overture" as guests are entering the area? The cannon bursts alone could make Aunt Velma's pacemaker reverse polarity. While Kenny G. and Yanni come to mind for the light jazz genre, I find them overplayed and boring. Contemporary jazz artists that we play include George Benson, David Sanborn, David Benoit, The Rippingtons, George Winston, Jim Brickman and Harry Connick Jr., to name a few. This music sets a festive mood.

If you want a lively party, play "peppy" songs from the very beginning. Guests can't dance yet, but they can still feel the rhythm. People have fallen in love all over again with great vocalists like Frank Sinatra, Nat King Cole, Billie Holiday, and Johnny Mathis. Many of their songs talk about lasting love. Just in case though, if you don't know what a song is describing, listen to it first. The last thing you want to play is a song about lovers quarreling, leaving or missing each other, or cheating. A good recommendation is to play a mixture of instrumentals and songs with lyrics. It's an easy trap to only play instrumentals, but put yourself in the shoes of a guest—wouldn't you want to hear some lyrics too?

The big announcement

Whether the bride and groom want you to announce the entire bridal party (including parents and perhaps grandparents) or just the two of them, you will want to get everybody's attention. Momentarily stop the music (five to ten seconds). Then start a very lively tune like David Sanborn's "Chicago Song," David Arkenstone's "Celebration," or Four Play's "Max-O-Man." After about fifteen seconds of music, lower the music and announce, "Good evening ladies and gentlemen and welcome. At this time please join me as I introduce the wedding party." Make sure you have the correct pronunciations and have practiced the names beforehand. Be careful that the music is not so loud that it drowns you out.

Dinner is served

During the meal, imagine yourself in your town's fanciest restaurant. The music is audible, but not the center of attention. Most brides and grooms will want the same style of music as when guests were arriving, just not quite as peppy. Regardless if the toast is before, during or after the meal remember that this is definitely one time when you will not want to play any music. If asked for a recommendation of when to have the best man give the toast, we often suggest after the meal, just before the cake cutting. During the cake cutting, have a slow jazz instrumental in the background. This should be just loud enough to mask any noise from the crowd.

Finally we dance

A smooth transition from the cake cutting would be to flow into the first dance by the bride and groom. Follow this with the bride/father and perhaps the groom/mother dances and then perform your magic to get everyone involved. The coolest way to get everybody up and on the dance floor is with the "snowball dance" (see Top 10 list). Ask the entire wedding party to come out on the dance floor. Explain to the crowd that once you start the music, the wedding party will begin dancing. But, once they hear the music stop, each lady will go into the audience and bring back a different guy. The men will bring back another female partner. The dancing resumes. Continue this cycle until everyone is on the dance floor.

Continue playing a wide variety of music (hopefully for a couple of hours) until the final event when bouquet toss and garter removal and toss occur (in some areas, this is done earlier). For years, the only song brides asked us to play while the single ladies were gathering for the bouquet toss was Cyndi Lauper's "Girl's Just Want To Have Fun." But, for some reason "It's Raining Men" by the Weather Girls has made a huge comeback as a favorite request while the bouquet is thrown into the crowd of screaming women.

When it comes time to remove the garter, there seem to be several songs to take the place of the traditional "The Stripper" (see Top 10 list). For both the bouquet and garter, don't forget the drum roll and to have the crowd help you with a 5-4-3-2-1 countdown during the toss. Many brides also want the gentleman who caught the garter to put it on the leg of the lady who caught the bouquet. Everyone's favorite song for this event seems to be Yello's "Oh Yeah."

Before the bride and groom leave, ask them if they have a special last dance. Some couples want this song played only after everyone has picked up their bag of birdseed and has gone outside to line up to bid them farewell. After the final song, play a very upbeat song to send the honeymooners on their way.

A wedding reception is a very well orchestrated event. It is the single biggest event in most people's lives and the DJ plays a major role in making it a success. That success hinges on knowing what songs to play from start to finish.

TOP 10 SNOWBALL DANCE SONGS

KOOL & THE GANG	CELEBRATION
B-52s	LOVE SHACK
FOUR SEASONS	DECEMBER'63(OH,WHAT A NIGHT)
SISTER SLEDGE	WE ARE FAMILY
CHUBBY CHECKER	LET'S TWIST AGAIN
COMMODORES	BRICK HOUSE
C+C MUSIC FACTORY	GONNA MAKE YOU SWEAT
GAP BAND	DROPPED A BOMB ON ME
BEATLES	TWIST AND SHOUT
K.C. & SUNSHINE BAND	GET DOWN TONIGHT

TOP 10 GARTER REMOVAL SONGS

DAVID ROSE	THE STRIPPER
TOM JONES OR JOE COCKER	YOUCAN LEAVE YOUR HAT ON
RIGHT SAID FRED	I'M TOO SEXY
GEORGIA SATELLITES	KEEP YOUR HANDS TO YOURSELF
HOT CHOCOLATE	YOU SEXY THING
ZZ TOP	LEGS
ROD STEWART	HOT LEGS
MARVIN GAYE	LET'S GET IT ON
WILL SMITH	GETTIN' JIGGY WIT IT
MARVIN GAYE	SEXUAL HEALING

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Tracks run the gamut from dance, Latin, and jazz styles to country, polka and even metal. They are all cleanly produced for party use, with plenty of bass and full arrangements that fit the listed styles quite well. The first two tracks, "Dance," and "Metal" both have a bit of an eighties slant to them (think "glam metal" for the latter), but that should work just fine for today's parties. There a few nice touches on some of the tracks, like "feliz compleaños" ("happy birthday" in Spanish) echoed on "Cha Cha," and a good James Brown imitation on the "R & B" track. Overall, these selections provide an excellent example of how to use sampled and synthesizer sounds to get the effect of a real group playing in the studio.

The lengths of the selections are all between 1:07 and 1:51, each repeating the lyrics twice with a break in between. Each has an intro of 3 to 8 bars. The instrumental tracks give your partiers a true karaoke experience, without a guiding melody line, just the accompaniment. The intros are easy to count—just remember that "happy" always starts on beat four before the main chord progression of the song.

The Ultimate Happy Birthday CD sells for $14.95 with S/H included. It is available for purchase at www.funnsongs.com. For more info: Funnsongs Music Co., P.O. Box 514, Western Springs, IL 60558, call toll-free 877-307-FUNN.

How to teach Dance if you're not a Dance Teacher

By Mike Ficher

You don't need a degree to lead the dance floor fun

With increasing expectations being placed on disc jockeys to provide more than just a cool sound system and outstanding music programming, dance instruction segments offer opportunities to add value to your services, diversify your shows and engage an audience.

The good news: While teaching experience certainly helps, you don't need to be a dance instructor or performer to offer fun, informative and successful programs at your events.

The bad news: You will probably need some level of teaching comprehension in order to be fluid, effective and comfortable.

Here are a few suggestions to help DJs without experience in formal instruction effectively execute dance segments in their shows:

Choose simple dances. While your instruction expertise might be limited, your guests' exposure to the world of dancing might also be narrow. Many of the most popular audience participation dances (i.e., Electric Slide, Twist, Macarena) are usually very simple, easy-to-learn movements. Whether you choose pop, country, disco or oldies, select a dance that features simple movements and few steps.

Russ Harris of Show On The Road Productions in Chicago, Illinois calls such dances "Grandma dances." "If grandma can do it, then it should be OK for the group," offers this interactive entertainer, who develops dances for his company's shows.

Know your dance well. Regardless of your level of instructional expertise, once you venture onto the floor to share a dance segment, you position yourself as an expert. So, know your dance well enough that you do not consciously think about the steps or the calls. Practice the calls until you can recite them without intentionally thinking. Contact a more experienced interactive DJ or a local instructor for suggestions on simple terms to employ for the movements.

Becoming intimate partners with your chosen dance will translate into confidence and assuredness that will be communicated to your crowd.

Express yourself clearly. While dance instructors often communicate in a language that may sound like a foreign tongue, you do not need to converse in technical terms to effectively teach a dance. In fact, you may benefit by avoiding dance lingo.

Most guests have minimal exposure, if any, to formal instruction. Thus, you may be operating on a level playing field. Keep your instructions simple, clear and free of jargon and you will increase your chances for a smooth, well-received session.

Entertain—don't teach. Regardless of your level of instructional expertise, your primary focus is to entertain. Avoid the tendency to show off your "new toy." Dance instruction is simply another device to entertain and engage a crowd.

Keep the banter light and a steady, with an intelligent stream of consciousness threading through the instruction. Whether your crowd actually assimilates the dance is really not important. If they walk away with a smile, a bit of laughter or an interest in learning more—in other words, they've enjoyed the experience—you've succeeded in your endeavor.

Maintain floor awareness. Know your dance intuitively so you can concentrate on your guests. If you are tentative, uncertain or overly focused on your calls or steps, you risk losing the interest of your crowd. Pick up on the vibes or activities on the floor and play off of them in your dialogue with the dancers.

If you are teaching a line dance, roam the floor to offer different perspectives. Make the front row the back row by changing your positioning. Above all, remember to interact with your guests (smile!:-) and the segment will be more enjoyable for all.

Remember the time. Instructional segments at DJ performances should not be long. Classes and workshops are the appropriate places for in-depth learning and instruction, not your party. Depending on the dance, ideally, your instruction insert should not last more than ten minutes. Don't disrupt a continuously packed floor to introduce a dance segment. Use dance-teaching segments judiciously and with brevity to maximize the effectiveness of the overall program.

Even if you have no dance instruction experience. By following these valuable guidelines, you will increase the chances that your segments will be successful and your audience—not to mention your client—will sense they have received a greater value for their entertainment investment.

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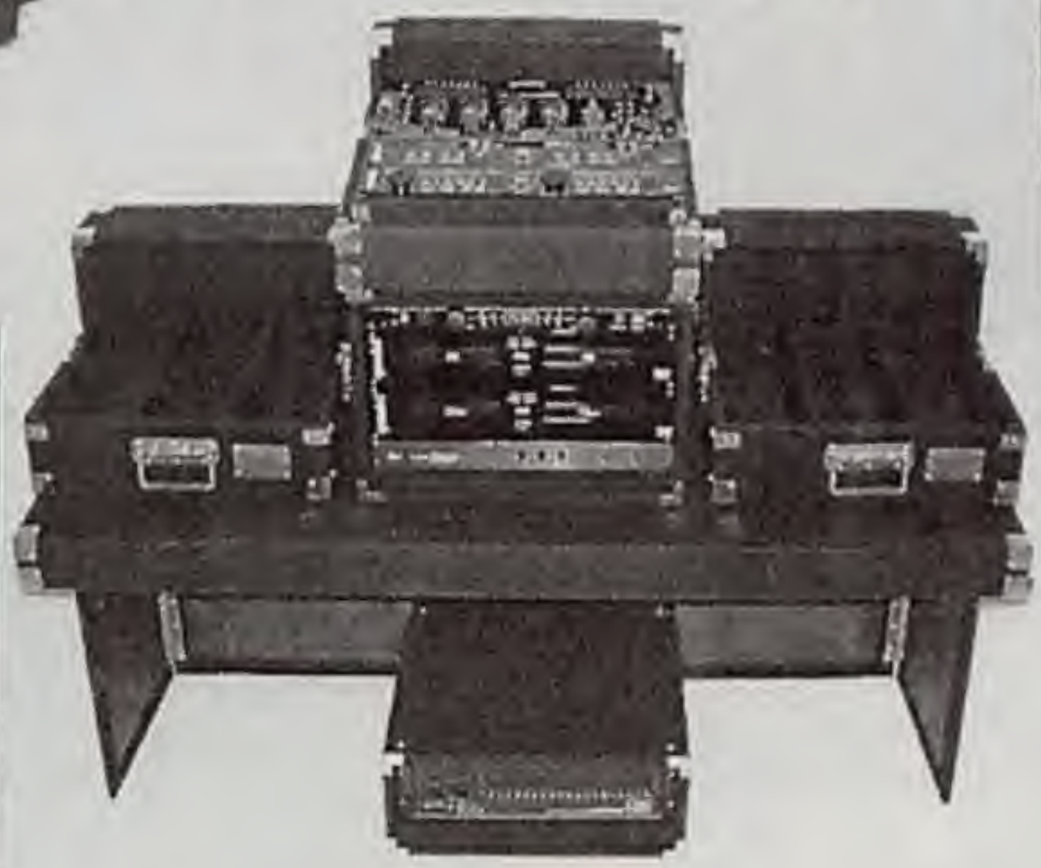

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Going TO THE CHAPEL...

By Fred Sebastian

For more information on any of the CDs in Music News call AVC Sebastian at (973) 731-5290 or e-mail avcsebastian@msn.com

Like flu season to a doctor the spring season is the prime time to prosper for Mobile DJs. With the start of wedding season, graduations, and of course the best excuse for a party—summertime!—it's a time for DJs to get busy. The following titles are a sampling of wedding and special occasion compilations that go beyond the ordinary. Most are not easily found in stores, and are considered specialty CDs made primarily for DJs. The compilations here will help you to expand your market, give the wedding bells flava, book more parties, make you wealthy and wise, and improve your sex life! Ok...maybe they won't make you wise. Anyway, read on.

Frequently the music of choice for wedding receptions is classical music. From New Wedding Traditions comes an excellent classical music compilation, entitled ***CLASSICAL WEDDING TRADITIONS***, its arrangements, talent, and impressively clean production values make these 14 appropriate instrumental favorites sound especially fresh.

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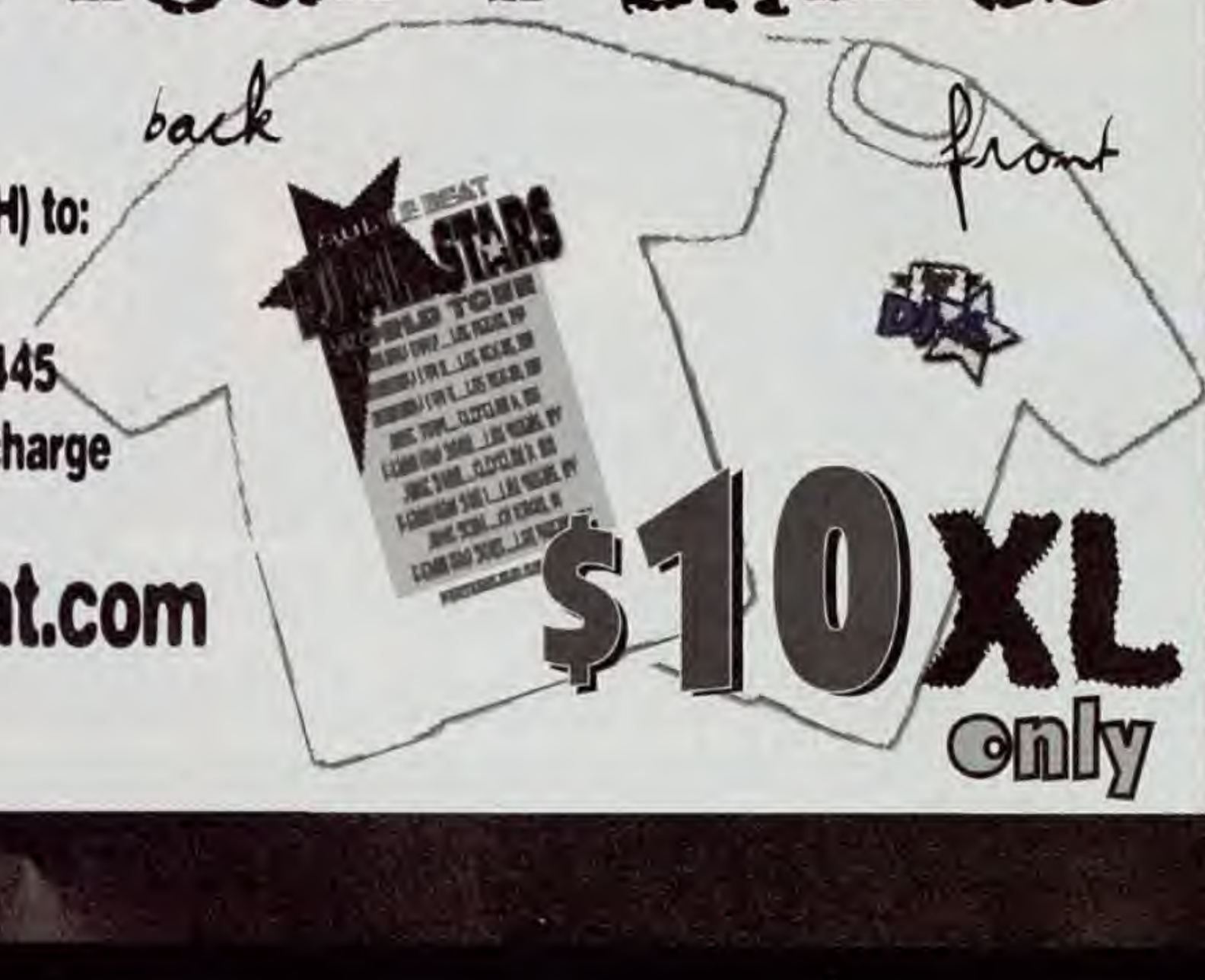

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Like many of the compilations I tell you about here, this one was also made by professional DJs and wedding performers who know what you'll need to have for an ethnic party or wedding. In this instance, that's Italian. Released in1993, ***VIVA FESTIVAL ITALIANO - THE COMPLETE ITALIAN PARTY CD*** continues to be the definitive CD, containing twenty-two essential Italian party songs, including "Happy Birthday" and appropriate Italian wedding dedication songs (Groom-Mom, etc.). Previously featured here in *Mobile Beat*, this one's still a favorite and a must-have for DJs.

Mamma (Groom-Mother)
Lauretta (Bride-Father)
Il Padrino (The Godfather-vocal)
Mala Femmina
Piccolo Fiore
Ti Amo
Gloria
Ballo Del Qua Qua (Chicken Dance)
Tanti Auguri (Happy Birthday)
Italian National Anthem
La Piu Bella (Mazurca)
Vivacita (Polka)
TARANTELLAS:
Tarantella Mix
C'E' La Luna
Quadriglia
Consentina
WALTZES:
Anniversary Song
Luccellino Della Commare
Calabrisella Mia
Speranza Perdute
TANGOS:
Chitarra Romana
Tango Della Gelosia

Mobile DJs have been enjoying and using the specialty DJ compilations from **Bobby Morganstein Productions** for years. This series, born from extensive party experience, is made specifically for professional DJs. My only dilemma in recommending this dedicated series is which of the twenty-four volumes to tell you about. So instead, let me just say that just about any specialty tracks or music for particular occasions that you'll need, can be found somewhere in this series. From two volumes of Jewish party music, the nonstop *Cocktail Party Jazz CD*, International Medleys, "Cut The Cake," Entrance Themes, to the most recent releases of today's hot TV themes, it's a diverse and useful batch. Despite the fact that the music on these CDs is not by the original artists, there's no lack of talent and unique attention to what DJs need. (Call or e-mail for full track listings.) Here's a taste of BMP's ***VOLUME 3 - NOVELTY & PARTY THEME CD***:

NOVELTY SONGS:
Rap Beat / Na Na, Hey Hey, Kiss Him Godbye
Land Of 1000 Dances (Chorus) / Rock N' Roll Part II
Mission Impossible Theme / Jeopardy Clock
Reveille / Yakety Sax
NOVELTY SOUND EFFECTS:
Siren / Bell / Buzzer / Gong / Laugh Track
Applause / Applause, with whistle / Rim Shot
Drum Roll / Long Drum Roll
NOVELTY DANCES:
Square Dance (Virginia Reel)
Teton Mountain Stomp
Hula - Aloha Oe
Mexican Hat Dance
Can-Can
Fiesta Party Line (Pizza Theme)
Limbo Instrumental Medley (Limbo Rock, Tequila, Iko-Iko)
GRAND ENTRANCE THEMES:
Space: 2001 Space Odyssey
TV: 20th Century Fox / Olympics: Olympics Theme
Sports: Wide World Of Sports
Baseball: Take Me Out To The Ballgame
Carbnival: Gladiators March / Circus: Over The Waves
Surfing: Hawaii Five-O / Money: Dynasty Theme
Broadway Medley:
That's Entertainment, Hooray For Hollywood, There's No Business Like Show Business, Give My Regards To Broadway, Cabaret
Mardi Gras Medley:
Way Down Yonder, Muskrat Ramble, When The Saints Go Marching In
Politics: Hail To The Chief / Military: Stars And Stripes Forever
Candy Cart: Candy Man / Graduation: Pomp & Circumstance
Camp: Hello Mudda, Hello Fadda / Ship/Cruise: Gilligan's Island
Beauty: Miss America
MUMMERS:
Golden Slippers / If My Friends Could See Me Now
Alabama Jubilee / Pennsylvania Polka
Baby Face / Four Leaf Clover
Mummer's Medley

It doesn't take a country music DJ to know you don't wanna play "Ma pick-up truck dun disappeared and ma dog dun died" at country weddings, so every DJ should appreciate this one. It's a single CD with 15 tracks, including the traditional wedding marches. ***COUNTRY WEDDING ALBUM*** is its title and it also features some of the all-time most-requested country love songs and first dance choices. Here's the line-up:

Wedding March from Lohengrin ..... R. WAGNER
Canon In D Major .....J.S. BACH
When You Say Nothing At All.....KEITH WHITLEY
'Til The Rivers All Run Dry ..... DON WILLIAMS
'Till I Found You .....MARTY STUART
True Heart ..... OAK RIDGE BOYS
Love Can Build A Bridge.....THE JUDDS
My Only Love.....THE STATLER BROS.
We Were Meant For Each Other .....LEE GREENWOOD
I Wouldn't Change You If I Could .....RICKY SCAGGS
Always ..... PATSY CLINE
All I Have To Offer You (Is Me ..... CHARLEY PRIDE
Have I Told You Lately That I Love You ..... RED FOLEY
Trumpet Voluntary .....J. CLARKE
Wedding March from A Midsummer Night's Dream .....
..... F. MENDELSSOHN

What can you say about a compilation that starts out with a Latin rendition of Kool & The Gang's "Celebration" or a Happy Birthday medley that goes from Merengue to Salsa to Samba, not to mention several traditional and new wedding dedication songs? The only thing I can say is, buy it! ***VAMOS A CELEBRAR! THE COMPLETE LATIN PARTY CD*** is another disc made just for DJs. Like most "complete" CDs, it also includes popular special occasion songs for anniversaries and more.

WEDDING & SPECIAL OCCASIONS:
Vamos A Celebrar! / Celebration!
Quinceniera
De Nina A Mujer
Mi Nina Bonita
Happy Birthday (English, Spanish, Merengue, Samba, etc.)
En Tu Dia
Las Mañanitas
Brindo Por Tu Compleaños
Dia Del Padre (Father-Daughter)
Mi Viejo
Una Niña Para Siempre (Dedication Father To Bride)
Madrecita (Mother's Day)
Un Niño Para Siempre (Dedication Mother To Groom)
Hermanos (Special Dance from Brother to Bride)
Hermanos (Special Dance from Sister to Groom)
La Vivora (Bouquet Dance)
Anniversario
LOVE SONGS:
Porque Me Amaste (Because You Loved Me)
Como Amar A Una Mujer (Have You Ever Really Loved A Woman)
Historia De Un Amor (Love Story)
Queremos Pastel (Cake Cutting)

PARTY MUSIC FOR YOUR WEDDING contains mainly original artists' recordings of the most popular participation dance songs, ever, including the 7:24 version of "Dollar Wine (The Dollar Dance)" by Taxi. For better or for worse, at least one of these songs will be played at every wedding, until the end of time, until death do us part.

Macarena ..... LOS DEL MAR
Ain't Too Proud To Beg ..... THE TEMPTATIONS
Jump, Jive N' Then You Wail .....
.....THE TONY BURGOS ORCHESTRA
Bunny Hop ..... THE STARSOUND ORCHESTRA w/
.....CINDY SIMON
Limbo Rock ..... CHUBBY CHECKER
Beer Barrel Polka .....FRANK YANKOVIC
Chicken Dance, Dance Little Bird (Version 1).....
.....THE EMERALDS
Electric Boogie .....MARCIA GRIFFITHS
The Hokey Pokey ..... THE STARSOUND ORCHESTRA

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Do You Love Me.....THE CONTOURS
Hands Up.....OTTAWAN
Tequila.....THE CHAMPS
Hava Nagila.....THE STARSOUND ORCHESTRA
Dollar Wine (The Dollar Dance).....TAXI

This next compilation is another excellent DJ tool. ***THE BIRTHDAY CD*** was mentioned here when it was released in '99. We noted its usefulness, super music and great arrangements. It contains 50 instrumental styles of Happy Birthday that you can sing-a-long to. So no matter who's Birthday it is you'll have something to sing-a-long to with a fun twist. Check this out

Blues Birthday / Mozart Birthday / Dixieland Birthday / Irish Birthday / Surfin' Birthday / Mellow Birthday / African Birthday / Outer Space Birthday / Reggae Birthday / Beethoven Birthday / Techno-Dance Birthday / Hawaiian Birthday / Italian Birthday / Boogie-Woogie Birthday / Christmas Birthday / Adventurous Birthday / Elegant Birthday / College Birthday / Romantic Birthday / Arabian Birthday / New York Birthday / Bach Birthday / Flamenco Birthday / Jewish Birthday / Indian Birthday / Disco Birthday / Melancholy Birthday / Mexican Birthday / Country Birthday / Bluegrass Birthday / Tango Birthday / Swing-Jazz Birthday / Fifties Birthday / Samba Birthday / Lullaby Birthday / Patriotic Birthday / Chopsticks Birthday / Gothic Birthday / Polka Birthday / Heavenly Birthday / Salsa Birthday / Ragtime Birthday / Unhappy Birthday / Rock Birthday / Dreamy Birthday / Hip Hop Birthday / Gospel Birthday / Chopin Birthday / Asian Birthday / New Year's Birthday

For some weddings you need a very particular flavor. ***THE COMPLETE JEWISH WEDDING & PARTY CD*** is a double CD set with 50 songs that you need for every great Jewish wedding or party. The songs are clearly marked as to their appropriate application, making it easier for any professional DJ who is not accustomed to the culture. It is an uplifting celebration of traditional and new Jewish music. It also quite nicely compliments the Bobby Morganstein Jewish Party CDs. Here's what you get:

continued on page 94

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Le'Chaim - To Life
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Hine Ma Tov
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Nigun Atik / Mizerlu / Pata Pata
Tzadik Katamar / Od Lo Ahavti Dai
Haroah Haktana / Zingarelah
WEDDING ANNIVERSARY DANCE
GRANDPARENTS WITH GROOM & BRIDE DANCE
A Yiddish A Mama
Shel Levune
JEWISH SWING:
By Meir Bistu Shein
When The Rabbi Sings
Rabbi Elimelech
HAMOTZIE
(Blessing over the Hala bread)
KIDDUSH
(Blessing over wine)
GRACE OVER MEAL

The ***THE IRISH WEDDING COLLECTION*** is another important compilation for that specifically ethnic gathering. For any party attended by folks with Emerald Isle connections, it contains classic Irish love songs, wedding favorites, and more, performed by some of Ireland's leading veterans of song. Twelve tracks fill out this collection of Irish gems. Selections include:

The Irish Wedding Song ..... ANDY COONEY
The Voyage ..... TONY KENNY
Forever And More .....CARL CORCORAN
I'll Never Find Another You.....
.....SHEILA NOONAN w/ DERMOT O'BRIEN
Daddy's Little Girl..... PAT ROPER
My Son ..... SONNY KNOWLES
Mother ..... TONY KENNY
The Only One ..... CARL CARCORAN
It's Our AnniversarySHEILA NOONAN w/ DERMOT O'BRIEN
You Touched Upon My Life ..... ANDY COONEY
Gown Of White ..... PAT ROPER
The Vows Go Unbroken .....
.....ANDY COONEY w/ DEIRDRE REILLY

The original, traditional versions of classic special occasion songs naturally become harder to find as time goes by. This all-occasion compilation, simply titled ***CELEBRATION!*** contains rare original artist recordings and classic renditions of popular specialty songs. The thirteen songs offer a options for a number of different occasions.

Celebration ..... KOOL & THE GANG
My Funny Valentine ..... ELLA FITZGERALD w/
.....THE BUDDY BREGMAN ORCH.
When Irish Eyes Are Smiling..... FRANK PATTERSON
Happy Birthday ..... EDDY HOWARD & VOCAL GROUP
The Anniversary Waltz ..... EDDY HOWARD & HIS ORCH.
Pomp & Circumstance March No. 1 (Trio &Finale) .....
.....SIR ARTHUR BLISS / LONDON SYMPHONY
Star Spangled Banner .....LOU RAWLS
Bridal Chorus .....STEPHEN CLEOBURY,
..... ORGAN OF WESTMINISTER ABBEY
Wedding March..... ERNEST ANSERMET /
..... L'ORCHESTRE DE LA SUISSE ROMANDE
Havah Nagilah..... CONNIE FRANCIS
God Bless America.....KATE SMITH
Jingle Bells..... PATTI PAGE w/ JACK RAEL ORCHESTRA
Auld Lang Syne..... THE PLATTERS

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Wacky Song Titles & Group Names

by Steve Wozniak

Prim and proper individuals concerned with socially correct etiquette, behavior, and formality might not enjoy some of this article.

Doesn't matter... this was written for the rest of us!

After recalibrating your memory banks, you might recall that Y2K began with dire predictions that the world would end one second after midnight on 1/1/2000, and concluded with dire predictions that a national election would never end... ever! In between we somehow survived the onslaught of identical sounding/dancing/looking boy bands, booty-bumpin' summer hits "Shake Your Bon Bon" and "Thong Song," Kathy Lee leaving Regis to become a "rock star," another "retirement" by Garth Brooks, and identical sounding/dancing/looking teenage girl singers. Whew!

Submitted for your approval is our Y2K list of the year's best "Wacky Song Titles" and amusing names of recording artists (we'll let you be the judge as to which is which!). The songs were taken from Y2K radio's top-40, rock, urban, dance club, and country music charts:

Y2K Wacky Song Titles

*Armed & Stupid - Meat Puppets
*Blister On My Brain - Lo-Fidelity All Stars
*Bow Wow (That's My Name) - Lil Bow Wow
*Californication - Red Hot Chili Peppers
*Charm Attack - Leona Naess
*Da Ba Dee - Eiffel 65
*Even Hampsters Fall In Love - Hampton The Hampster
*Everything Sucks - Dope
*Fa Fa - Guster
*Gerbils Love Accordions - Royal Tones
*Heaven & Hot Rods - Stone Temple Pilots
*Hello Time Bomb - Matthew Good Band
*How Do You Milk A Cow - Cledus T. Judd
*I Don't Know What You Want But I Can't Give It Anymore- Pet Shop Boys
*I'm With Stupid - Static X
*Just Got Wicked - Cold
*Li Da Di - Amber
*Love Bug Bite Me - Southsixtyfive
*Mr. Too Damn Good - Gerald Levert
*My Cellmate Thinks I'm Sexy - Cledus T. Judd
*My Lunatic Friends - Deathray
*Power To The Meek - Eurythmics
*Project Chick - Cash Money Millionaires
*Protect Ya Neck - Wu-Tang Clan
*Scum Of The Earth - Rob Zombie
*Sippin' On Da Syrup - Three 6 Mafia
*Sleep Now In The Fire - Rage Against The Machine
*Spit It Out - Slipknot
*Stupify - Disturbed
*Teenage Dirtbag - Wheatus
*The Hampsterdance Song - Hampton The Hampster
*Up North, Down South, Back East, Out West - Wade Hayes
*Washin' & Wonderin' - Stroke 9
*What's The Dillio? - Mest
*Where's Bob Dylan When You Need Him - John Oszajca
*Whistle While You Twurk - Ying Yang Twins
*Whoa! - Black Rob
*Who Let The Dogs Out? - Baha Men
*You Make Me Sick - Pink
*You're An Ocean - Fastball
*You're The Reason Our Kids Are Ugly - Kacey Jones & Delbert McClinton

They Don't Write 'Em Like They Used To

For no other reason other than to have a little more fun, we present the "really swell/super keen" golden oldies song titles listed below. Although it may be difficult to figure how or why... each of these songs also "charted" in a major music magazine hit song list or a music tracking service. No "ringers" in here!

And now, for your listening and laughing pleasure...

Ha Ha Song Titles

Some songs are purposely written to be funny...
*Harry The Hairy Ape - Ray Stevens
*Your Bulldog Drinks Champagne - Jim Stafford
*Sister Mary Elephant Shudd Up - Cheech & Chong
*She Got The Goldmine, I Got The Shaft - Jerry Reed
*Jeremiah Peabody's Poly Unsaturated Pills - Ray Stevens
*Why Don't We Do Something Cheap & Superficial - Burt Reynolds

Ha Ha Singer Names

... by recording artists whose talent level may have been a quart low.
*Leader Of The Laundromat - The Detergents
*Nee Nee, Na Na Na Na, Nu Nu - Dicky Doo & The Don'ts
*Hair On My Chiny Chin Chin - Sam The Sham & The Pharo-ahs
*I'm A Lonely Little Petunia In An Onion Patch - Two Ton Baker
*Eggplant That Ate Chicago - Dr. West's Medicine Show & Junk Band
*Beat Me Daddy Eight To The Bar - Commander Cody & The Lost Planet Airmen

Reallyyyy Longgggggggg Titles

If you can't impress them with quality, baffle them with quantity...
*Psychoalphadiscobetabioaquadoloop - Parliament
*Supercalafragilisticexpialidocious - Julie Andrews & Dick Van Dyke
*Does Your Chewing Gum Lose Its Flavor On The Bedpost Overnight - Lonnie Donegan
*Anaheim, Azusa & Cucamonga Sewing Circle, Book Review & Timing Association - Jan & Dean
*What Can You Get A Wookie For Christmas When He Already Owns A Comb - Star Wars Intergalactic Droid Choir & Chorale

Sage Advice

With advice like this, who needs the Psychic Network?
*Never Mess With A Man's Dawg - Royal Tones
*You Can't Rollerskate In A Buffalo Herd - Roger Miller
*Don't Go Out In The Rain, You're Gonna Melt - Herman & The Hermits
*Don't Try To Lay No Boogie Woogie On The King Of Rock & Roll - Crow
*One Of These Days, Sunday's Gonna Come On Tuesday - New Establishment

Huh???

There's probably a logical message hiding somewhere in each of these "critter" song titles...
*I Got Ants In My Pants - James Brown
*All I Want Is My Chickens - Len Spencer
*Bees Are For Birds, Birds Are For Bees - Newbeats
*Crazy In The Night Barking At Airplanes - Jefferson Airplane
*May The Bird Of Paradise Fly Up Your Nose - Jimmy Dickens

Oops!

To err is human...
*Arrested For Driving While Blind - ZZ Top
*Betcha Got A Chick On The Side - Pointer Sisters
*Grandma Got Run Over By A Reindeer - Elmo 'n Patsy
*I Wouldn't Treat A Dog The Way You Treated Me - Bobby Bland
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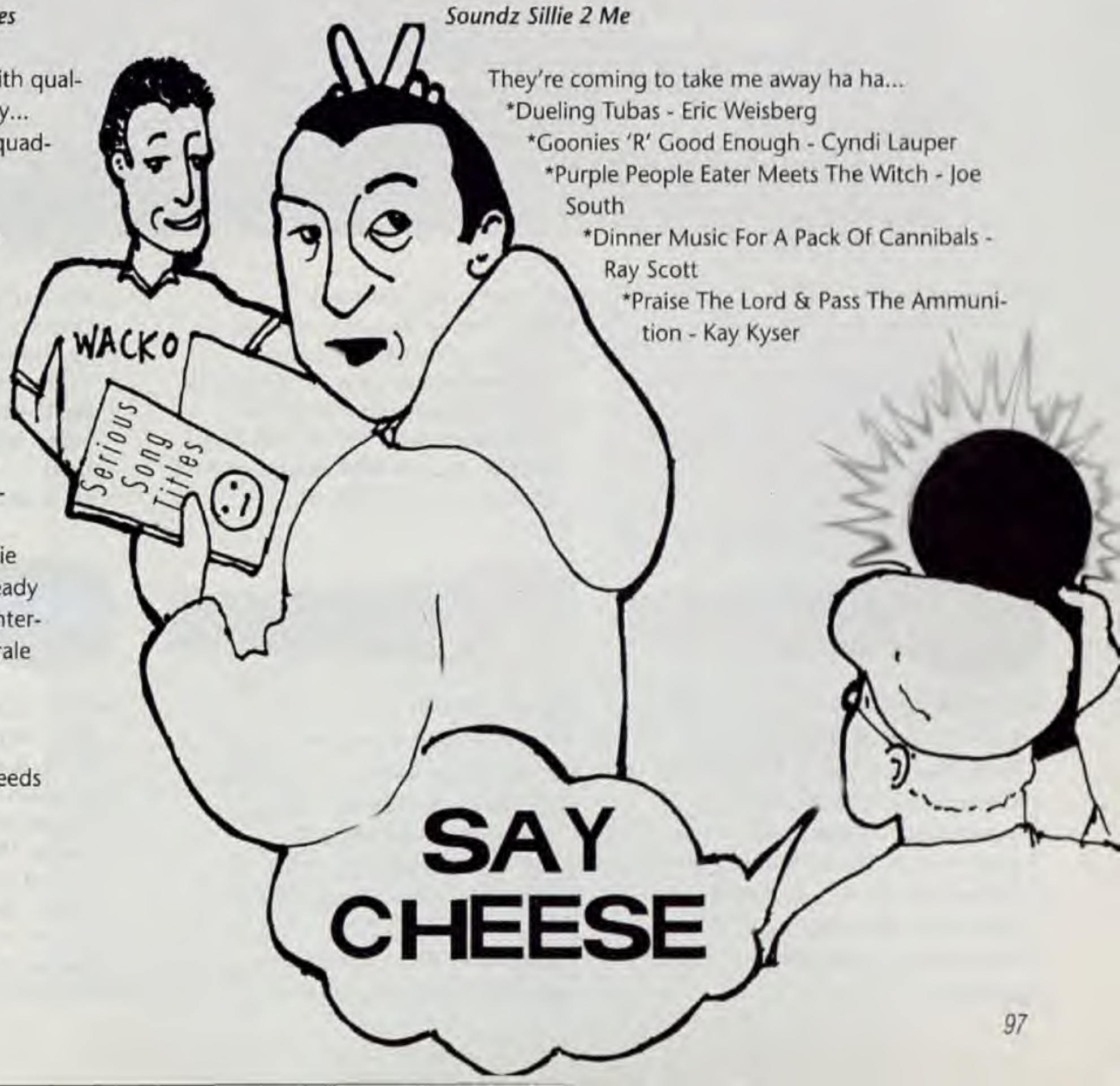

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DMA TOP 50 DANCE CHART

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1	EMMA SHAPLIN	Spente Le Stelle	Radikal	137
2	MADISON AVE	Who The Hell Are You	Columbia	126
3	THUNDERPUSS	Papa's Got A Brand New Pigbag	Tommy Boy Silver	133
4	DAFT PUNK	One More Time	Virgin	122
5	KINA	Me	Dreamworks	-
6	JONAH	Yeah... Right	Nervous	129
7	KRISTINE W	Lovin' You	RCA	132
8	MOBY & GWEN STEFANIE	Southside	V2	127
9	MODJO	Lady (Remix)	MCA	124
10	LEANN RIMES	Can't Fight The Moonlight	Curb	129
11	BOOK OF LOVE	Boy (Remix)	Reprise	129
12	CELEDA	The Underground (Remix)	*69	127
13	SONIQUE	I Put A Spell On You (Remix)	Universal	128
14	BORIS & BECK	Fabulous	Jellybean	131
15	JUNIOR VASQUEAZ	Diva 2 Diva	Nervous	129
16	MELANIE C	I Turn To You	Virgin	134
17	THUNDERPUSS / L. WATERS	Stand Up	Tommy Boy Silver	-
18	U2	Beautiful Day	Interscope	135
19	TAMIA	Stranger In My House	Elektra	129
20	DAVID MORALES p/ J. ROBERTS	Needin' U	Definity	128
21	LOLEATTA HOLLOWAY	Dreamin'	Salsoul	127
22	MADONNA	Don't Tell Me (Remix)	Maverick	129
23	CE CE PENISTON	Lifetime To Love	4 Play	128
24	ATC	Around The World (Remix)	Republic / Universal	130
25	ROSABEL f/ JEANIE TRACY	The Power (Remixes)	Tommy Boy Silver	127
26	ANDREAS JOHNSON	Glorious (Remix)	Kinetic	131
27	SAMANTHA MUMBA	Gotta Tell You	Interscope	133
28	RICHARD F	The Way	Subliminal	126
29	ROBBIE WILLIAMS	Rock DJ	Capitol	-
30	KARMEDELIC f/ SANDY B	Nothingness (Remixes)	Jellybean	134
31	HARRISON CRUMP	Get Boogie	Subliminal	126
32	CRAZY TOWN	Butterfly	Columbia	-
33	CHILI HI FLY	Is It Love	Tinted	126
34	DREAM	He Loves U Not	Bad Boy	135
35	DJ RIP	Revolution Of House Music	UC Music	-
36	DA BUZZ	Let Me Love You (Remixes)	Edel	-
37	AFRIKA BAMBAATAA	You Ask For The Moon	Megahit	-
38	EVERYTHING BUT THE GIRL	Lullaby Of Clubland	Atlantic	128
39	BELLA	You Make Me Feel	Cutting	-
40	JUNIOR JACK	My Feeling	Defected	124
41	CE CE PENISTON	My Boo / The Things You Do	Silk Entertainment	122
42	MARC ET CLAUDE	I Need Your Lovin'	Radikal	135
43	ANASTACIA	Not That Kind (Remixes)	Epic / 550	127
44	FRENCH AFFAIR	My Heart Goes Boom (Remix)	Logic	133
45	BLUE HARVEST	Clouds (Remix)	Jellybean	131
46	ZELMA DAVIS	Power (Remix)	Bash	129
47	DEAN COLEMAN	The Vibin' House EP	Kid Dynamite	129
48	DARIO G	Dream To Me (Remixes)	Manifesto / UK	135
49	AMANDA	Everybody Doesn't (Remix)	Maverick	-
50	BORIS & BECK	Day Dreamers	Full Blast	-

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Mobile Mountain Misadventure

I booked an outdoor wedding reception on the Sunday of a Labor Day weekend at a place called Big Moose Lake, located deep in the Adirondack Mountains of northern New York State. It was about a two-hour drive from my home. A high-end event, it was being held under a big tent on the far side of the lake, which was accessible by boat only. I rarely travel over 45 minutes for a gig but it was on a Sunday, I was open and it sounded like it would be an adventure. Little did I know how much of an adventure it would turn out to be.

I decided to use my older van because it had just been completely serviced and was running great. I loaded it up with two complete systems (just in case) and I was on my way. The first hour of my journey was uneventful. Then, all of a sudden, as I was driving up a one-mile hill, my transmission blew. By restarting my van, I was able to reset the transmission, allowing me to drive in low gear. I was able to reach the hamlet of Blue Mountain Lake and called my wife to come rescue me.

I decided to continue on in low gear while my wife came looking for me. I could only drive 25mph on the edge of the road and was followed by a parade of vacationers whom I'm sure were cursing me out. I didn't dare stop to let them by.

At last, I reached the turn-off to Big Moose Lake. There were only seven more miles to go with plenty of time left. Hallelujah, I was going to make it! Well, about a mile in, low gear died also. Since my cell phone wouldn't work near the mountains, I had to find a camp with a phone to call the caterer. The best they could do for me was to have a boat waiting for me at the dock.

I was able to flag down a pickup truck with the intention of hiring the driver to take my gear the remaining six miles. Gallantly, he offered to tow me, so on we went. Of course, the guests arrived early and were there to greet me at the dock. I finally made it to the other side of the lake where I was faced with a hill up which I had to carry my equipment. After the climb, I got set up and put on my tuxedo jacket, covering up the fact that my shirt was totally soaked with perspiration. Miraculously, I was able to start the cocktail hour one whole minute early. It was a really good party, lasting seven hours. My wife had arrived in our other van a little too late to save me, and unfortunately she was a prisoner of the Big Moose Lake lodge for seven hours while I worked.

I was tired but I got paid really well and was just plain relieved that I didn't ruin the bride's wedding day. (I don't think she even realized that I was having a less-than-perfect day!) I mean, what else could go wrong?

Well, that's when it started to rain. Down the hill, to the dock and into the boat we went. On the other side of the lake, the dock was about three feet wide and a hundred feet long. I sent my wife ahead to get our new van while I unloaded the boat. If you can imagine carrying all your prized gear and CDs on a wobbly dock with a driving rain in your face at midnight with the only light coming from a flashlight, then you have an idea what it was like.

As I watched my beautiful equipment sitting in the rain (I have pro cases and covers for everything, so nothing was damaged), I awaited my wife's return. Ten minutes went by and I was starting to think Bigfoot had gotten her. Finally, a flashlight appeared in the distance. She broke the news that the new van wouldn't start. I set out through the darkness to see what was the matter. It turned out that we needed to use a coded key. (If I had read the manual, I would have known that, but seeing that I am a real man, I had to figure it out the hard way.) Finally, at about 3 AM, we made it home and the adventure was over.

It was a long, tough and expensive day ($300 for the tow back to civilization and $2,000 for the transmission). But most importantly, after performing at over a thousand wedding receptions during a twenty-year period, I can still say I've never been late for a gig.

Bob Mitchell
Professional Disc Jockey
South Glens Falls, New York
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